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THE UNIVERSITY OF ALBERTA
PHYSICAL ACTIVITIES OF THE ETRUSCAN CIVILIZATION

BY



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A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Physical Activities of the Etruscan Civilization" submitted by Lorne William Sawula in partial fulfilment of the requirements for the degree of Master of Arts.

ABSTRACT

The purpose of this study was to attempt to collect, examine, select and verify illustrations of the physical activities of the Etruscan civilization as seen through their archaeological remains and the references of ancient historians. Translations, wherever possible, have been taken from the Loeb Classical Library. Illustrations have been selected to clarify the activities. Each illustration has been briefly described and, wherever possible, the date, origin, present location and sources of reproductions have been given. The physical activities were divided into the following groups: music, dancing, gladiatorial contests, javelin, jumping, boxing, discus, running, wrestling, horse racing, chariot racing, hunting and fishing, acrobatics, games, exercise, and spectators and stands.

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PREFACE

The primary purpose of this study has been to bring together English translations of ancient literary sources and photographs depicting Etruscan physical activities. The aim, therefore, was primarily to collect relevant material in order to secure a basic understanding of the physical activities of a civilization which has been virtually neglected by sport historians.

The Etruscan civilization lasted eight centuries, although the last four centuries were dominated by Rome. It is in the first four centuries, the eighth to fifth centuries B.C., with which the study is primarily concerned. A secondary purpose was to attempt to determine the overlap of Etruscan physical activities and those of the early Romans. Since the Greek civilization has greatly enhanced Etruscan life and both civilizations overlap chronologically, its influence was also developed wherever possible.

The physical activities of the Etruscans seem to be closely related with those of Greece. However, the Etruscan still retained an individuality that could not be taken away from him. It seems possible that the Etruscans had national games as well as funeral ones. Being an aristocratic nation, it appears that the Etruscan people were more often spectators than participants. However, they still may have raced horses and chariots and hunted and fished for leisure.

Gjerstad's new chronology makes it possible that the

constructions of the early Republic were still Etruscan in nature. Therefore, the ancient historians, when referring to the Roman games may, in fact, be referring to the Etruscan way of life. Early Roman physical activities were undoubtedly affected by their Etruscan counterparts.

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CHAPTER I

THE ETRUSCAN CIVILIZATION

HISTORY

This great ancient people, called Tusci or Etrusci by the Romans, Tyrrhenians or Tyrsenians by the Greeks, and Rasna or Rasenna by themselves,¹ is clouded in a veil of mystery. Etruria, the land of the Etruscans is located in central Italy (Figure 1). It lies between the Tyrrhenian Sea on the west and the Apennines in the east. The Arno River forms the northern boundary and the Tiber River forms the southern edge. In the southern section the earliest settlements emerged near the sea and not far apart: Tarquinii, Vulci, Caere, and Veii. Settlements near the coast in the northern area included: Rusellae, Vetulonia, and Populonia. Inland settlement was a later development. The most important inland centers were, perhaps, Clusium, Cortona, Perugia, Arretium, and Faesulae.²

The expansion of the Etruscan civilization appeared to follow two main routes; north across the Apennines to the Po Valley and south along the Tyrrhenian coast over Latium to Campania. Etruscan expansion seems to have been most vigorous in the area inhabited during the Iron Age by peoples who practiced the burial rite of cremation.³

¹O.W. Von Vacano. The Etruscans in the Ancient World. (Bloomington: Indiana Press, 1960), p. 1.

²H.H. Scullard. The Etruscan Cities and Rome. (New York: Cornell University Press, 1967), p. 60.

³M. Pallottino. The Etruscans. (Montreal: Penguin Books (Canada) Ltd., 1955), p. 80.

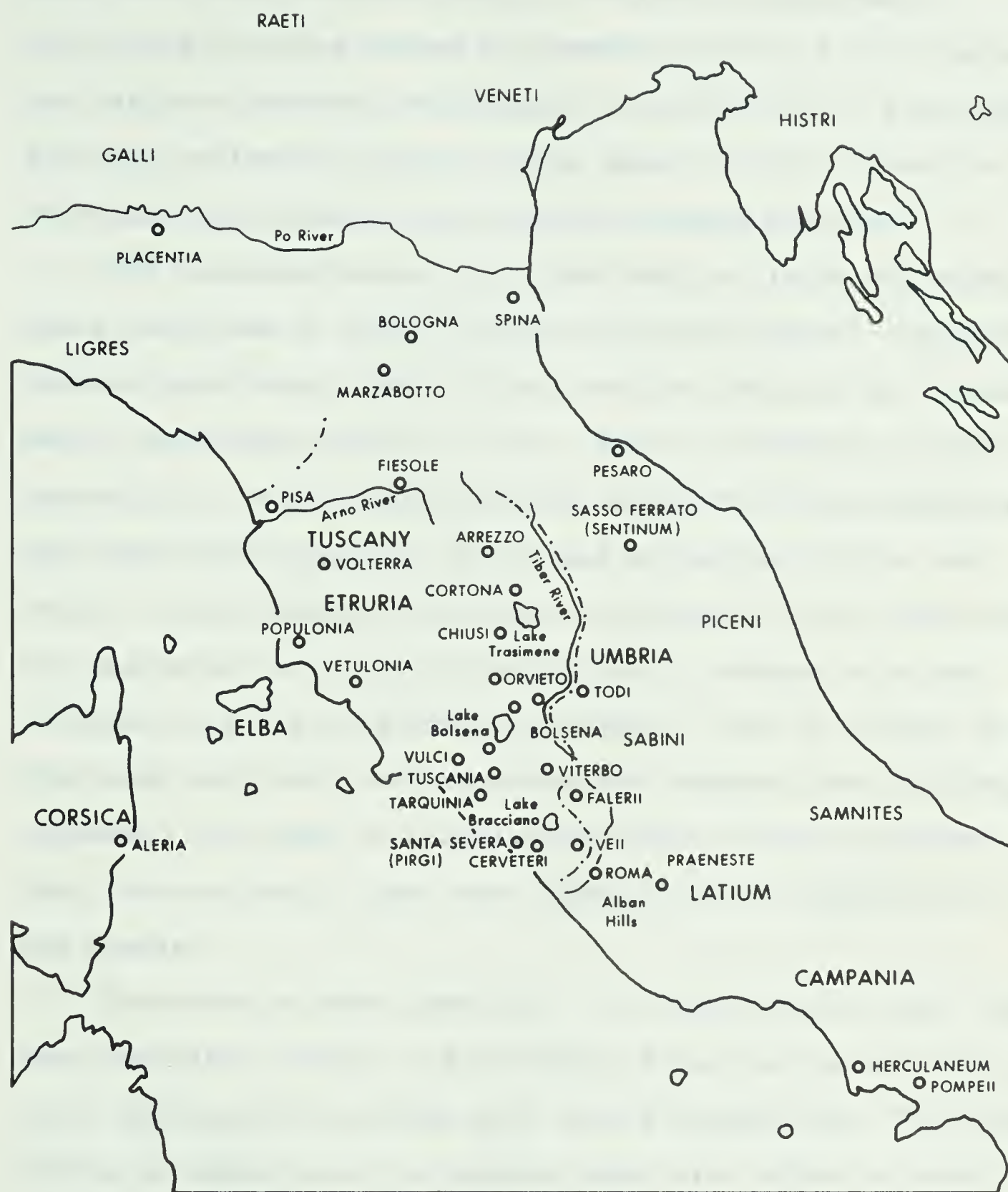


Figure 1. Map of Etruria and surrounding area. (Bloch, 1965).

The overland expansion of the Etruscans towards the south must have occurred early. Pallottino believes it could have occurred around the seventh century B.C.⁴ One of the earliest Etruscan settlements in Latium was at Praeneste. Etruscan influence occurred there about 650 B.C., when the orientalizing movement was sweeping through Etruria.⁵

The Etruscans spread into the fertile plains of Campania where they came in direct contact with the Greeks. Indirect contact doubtlessly had occurred earlier, because the Etruscans were a sea-faring nation. Cumae, built in the early eighth century B.C., was a Greek trading center built by colonists. The Greeks had colonized the island of Ischia, off the west coast, in the middle of the eighth century B.C. but the site was abandoned in the sixth century B.C., because of either volcanic activity or Etruscan pressure.⁶ Due to contact with the Greek settlers, the Etruscans soon adopted the Chalcidian alphabet. In order to consolidate their southern advances, the Etruscans built Capua near Cumae in direct opposition to the Greeks.

The route is very important. If they went by land, then they dominated Latium, and therefore Rome, the center which later gave western culture much of its foundation. The early Romans, at times, seem to replace facts with myths in order to

⁴Ibid., p. 91.

⁵H.H. Scullard. op. cit., p. 174.

⁶Ibid., p. 179.

cover their Etruscan origin. The Francois Tomb at Vulci has paintings that depict the early Etruscan tradition as it really was.⁷ Further evidence of the Etruscan domination of Rome will be discussed later.

If the Etruscans had come by land, they could have taken the route followed by the later Via Appia near the coast.⁸ One view has it that from Capua the Etruscans tried to take over Cumae and its southern territories by exerting pressure on the cities of the coast. Pompeii eventually came under Etruscan control and perhaps Herculaneum as well.⁹ Another theory has it that the Etruscans may have sailed directly to the Salerno area and then moved north, ultimately to Capua. Which theory is correct may be resolved by knowledge of the founding date of Capua.

The older theories mention that around 510 B.C. the Etruscan king, Tarquinius Superbus, was driven out of Rome. The Etruscans tried to counter-attack, but the Latin cities appealed to Cumae. Cumae sent Aristodemus, who defeated the Etruscans at Aricia in 506 B.C.¹⁰ After the defeat at Aricia, the land communications between Campania and central Italy were cut off. Now the control of the sea became vital. The Etruscans, in an attempt to win back their power, tried

⁷M. Pallottino. op. cit., p. 91.

⁸H.H. Scullard. op. cit., p. 190.

⁹Ibid., p. 189.

¹⁰Ibid., p. 194.

to take Cumae in 474 B.C., but Cumae got aid from Hieron of Syracuse. The Etruscans were soundly defeated. The Carthaginians had been unable to aid Etruria because they had earlier been defeated by the Sicilian Greeks at Himera. The southern territory was now lost permanently and the decline of Etruscan power began. The Sabellian tribes, descending from the hills, took Capua around 423 B.C.¹¹

After the expansion movement in the south, the Etruscan civilization moved north. The Etruscans crossed the Apennines and settled in the Po valley. Perugia and other cities of inner northern Etruria probably were the centers which initiated this movement. Although archaeology has shown that Bologna was a very old center, the oldest Etruscan tombs at Bologna only go back to the last years of the sixth or the beginning of the fifth century B.C.¹² Therefore, the origin of this center cannot be attributed to the Etruscans. But other settlements both founded and occupied by the Etruscans were Caesena, Ravenna, Ariminum and Spina.¹³ Spina became an important Etruscan trading center at the mouth of the Adriatic Sea. This coastal city controlled much of the Greek produce that came in huge quantities to Etruria.

Perhaps the most Etruscan power and influence, north of the Apennines, was vested in three cities: Felsina, Marzabotto, and Spina. Twelve cities may have existed, but it is un-

¹¹Ibid., p. 197.

¹²M. Pallottino. op. cit., p. 92.

¹³Ibid., p. 93.

reasonable to think that the cities would be joined together in a federation similar to that of their mother country.¹⁴ Further expansion was stopped by the Veneti to the east and the Ligurians to the west. The Etruscan Po Valley territories lasted until the end of the fifth and the beginning of the fourth century B.C., when the Gauls swept down over Italy. Until this time, and especially after the loss of Campania, the Po Valley land was important for maintaining at least a partial economic prosperity in Etruria.

During the sixth century B.C., the peak of the Etruscan expansion period, the Phocaeans settled at Alalia on the island of Corsica. The Persians had caused the Phocaeans to sail westward from Asia Minor. They settled in Alalia around 560 B.C. Etruria and Carthage still ruled the Tyrrhenian Sea around this time. The Phocaeans infringed on the trading of the Etruscans and Carthaginians. Also the Phocaeans were not afraid of attacking many of the cities on the Etruscan coast. Etruria and Carthage combined naval forces and fought the Phocaeans at the Battle of Alalia in 535 B.C. The seafight that followed caused the Phocaeans to lose so many ships that they could no longer defend Alalia, so they left. The Etruscans obtained control of Sardinia and the Carthaginians obtained control of Corsica.

After the defeat at sea in 474 B.C. the Etruscans lost control of both Campania and the sea. This loss meant a loss of revenue and a decline in the prosperity of the

¹⁴H.H. Scullard. op. cit., p. 212.

Etruscan cities. The weight of burden now shifted to their northern cities in the Po Valley. The Greek city of Syracuse continued to police the Tyrrhenian Sea and, eventually, in 453 B.C., the Syracusans began to ravage and devastate Elba, Corsica and the Etruscan coast.

The loss of wealth, because of the trade route being closed and the fact that the Syracusans were attacking Etruscan coastal cities, led some Etruscan centers to try to aid Athens in attacking Syracuse. The attack failed in 413 B.C. and with it the hopes of the Etruscans.

As well as the pressure exerted by Rome and Latium, and the Greeks in the south, a new enemy, the Gauls, this time from the north, now threatened Etruria. Rome took Veii in 396 B.C. The Gauls attacked and ravaged the territory of Etruria and eventually captured Rome in 390 B.C., defeating the Romans at the Battle of Allia. By 351 B.C. the Romans had grown strong enough to force Tarquinii and Falerii to ask for peace. Cortona, Perusia, and Arretium followed in their footsteps in 308 B.C. The third century B.C. marked the last years of at least partial Etruscan independence. In 287 B.C. Volsinii was again forced to make a treaty with Rome. Allied with the Samnites and Gauls, the Etruscans had become Romanized and did not help Hannibal. Etruria became the granary for Rome when Hannibal occupied the south of Italy. In 205 B.C. the Etruscan cities contributed an enormous amount of equipment to help Scipio in his invasion of Africa. By the second half of the second century B.C., many of the

Etruscan cities were virtually uninhabited.¹⁵

Etruria welcomed the offer of Roman citizenship made under the Lex Julia (90 B.C.).¹⁶ Thus the Etruscans were now united with the rest of the citizens in a single state. From then on, Etruria, as it was formerly known, ceased to exist. Many families maintained the old customs. The decline of the language of the Etruscans was due to the increase in the use of Latin as the medium of conversation. Many Etruscan names, however, continued to be used in the late republic.¹⁷ The Emperor Claudius (41-54 A.D.) was perhaps the last person to have any knowledge of the Etruscan civilization, but his works are now lost. Through the Romans the Etruscans had passed on much knowledge concerning aspects of engineering, religious rituals, sporting events, and many other customs. It must be remembered that the cultural mark left by Etruria "went far beyond the geographical and temporal boundaries of their national life; their civilization radiated over the whole of the peninsula and even over northern lands beyond the barrier of the Alps, whilst it penetrated at the same time deep into the traditions and customs of Rome so as to survive the death of Etruria as a racially and linguistically distinct nation."¹⁸

¹⁵E. Richardson. The Etruscans. (Chicago: University of Chicago Press, 1964), p. 85.

¹⁶H.H. Scullard. op. cit., p. 277.

¹⁷Ibid., p. 281.

¹⁸M. Pallottino. op. cit., p. 84.

ETRUSCAN INFLUENCE ON ROME

Rome, during the sixth century, was under strong Etruscan influences in all aspects of her existence. Rome was important to Etruria since it was a base from which the Etruscans could advance farther south. It is difficult to determine to what degree the Etruscans pressured the Latins. This fact, that during the early sixth century B.C. Rome was just a collection of villages and yet by the end of this century Rome was a united city, strongly leads us to suggest that there was an enormous influence exerted by the Etruscans.

The area within the city boundaries was inhabited as early as the Chalcolithic Period, the first half of the second millenium B.C.¹⁹ There was interrupted habitation in Rome from the Chalcolithic Period to 800 B.C. when the Iron Age tribes settled. Gjerstad divides Rome's early history into two periods: the pre-urban epoch and the epoch of the Archaic city.²⁰

The pre-urban epoch consisted of primitive communities, mainly small farmers and shepherds living in wattle and daub huts on the hilltops. Early in the seventh century the settlements were forced into the valleys because of the expanding population, but up to this period, there was no tendency towards urbanization.

¹⁹E. Gjerstad, "The Etruscans and Rome in Archaic Times," Etruscan Culture, Land and People. (New York: Columbia University Press, 1962), p. 147.

²⁰E. Gjerstad, "The Origins of the Roman Republic," Les Origines De La Republique Romaine. (Geneve: Fondation Hardt, 1967), p. 3.

The settlements gradually united into a city-type structure. This occurred, according to Gjerstad, around 575 B.C., with the first Forum Romanum being constructed.²¹ This period marks Gjerstad's epoch of the Archaic city. The foundation of Rome was a union of village settlements on either side of the small stream which later was channelled into the Cloaca Maxima. This is in agreement with the legends of the battles between the Sabines and the Latins.²²

Urbanization started from the center of the city, the Forum Romanum. This was the political and commercial center of the city. Towards the middle of the sixth century, wattle and daub huts were no longer normal dwellings for Rome. The people lived in houses built on stone foundations with walls of sun-dried bricks, and covered by tiled roofs.²³ This rapid change also included an increase and change in the economic basis of the society.

This rapid growth was due to the Etruscans becoming the dominant power in central Italy.²⁴ Their influence ultimately led to the foundation of the Roman city-state. Under the Etruscans, Rome became a centralized city with a unified government. Greece also influenced the birth of the Roman government but the Greek influence was transmitted via the Etruscans. This does not imply that the Etruscans had

²¹Ibid., p. 5.

²²Ibid., p. 7.

²³Ibid., p. 6.

²⁴Ibid., p. 8.

complete control at all times; mostly this control was influential rather than tangible. The list of Roman kings, named in the Fasti, from Numa to Tarquinius Superbus, shows that of these six early kings four were Latin or Sabine and only two were Etruscan. Scullard writes:

In fact Rome, though it probably gained its very name from the Etruscans, remained essentially a Latin community and its organization should not be used as evidence for that of the cities of Etruria, although its general development may mirror something of what occurred in them.²⁵

Most scholars agree that the Fasti list is authentic, but disagreement occurs about the dating. Romulus is the earliest of the kings but his reign traditionally starts with the founding of Rome in 753 B.C. Gjerstad's theory is that the Fasti list is authentic but Romulus is myth.²⁶ Gjerstad proposes that the earliest king cannot have ruled earlier than about 575 B.C. since Rome was not a city until 575 B.C.²⁷ He, therefore, lowers the chronology of the kings to 575 B.C. and extends their date to about 450 B.C. This is not in agreement with the traditional date of 509 B.C. established for the expulsion of the last Etruscan ruler, Tarquinius Superbus. Gjerstad argues that a large commercial and cultural relationship continued with Greece until 450 B.C. Gjerstad equates the cessation of these

²⁵H.H. Scullard. op. cit., p. 254.

²⁶E. Gjerstad. loc. cit.

²⁷Ibid., p. 9.

commercial connections with the expulsion of the last king, Tarquinius Superbus. Also, around 450 B.C., there was a social and constitutional change which is connected with the expulsion of the Etruscans.²⁸

The conventional theory is that the Tarquins were expelled from Rome in 509 B.C. due to the rape of Lucretia by Sextus, son of Tarquinius Superbus.²⁹ Gjerstad has shown that the Etruscans were undisputed masters of Rome until at least 474 B.C. when they were defeated at sea. Modern scholars who favour Gjerstad's theory believe that the date (509 B.C.) is factual but the legend created by the Romans is false. In fact the temple was an Etruscan creation and the Etruscans, themselves, dedicated the temple to Jupiter in 509 B.C. The Romans tried to use the legends to cover up this period of Etruscan domination since they did not want their most important ritual worship place founded by a foreign group.

The Etruscans were defeated at Aricia in 506 B.C. by the Latins and Cumae. If this date is true then it indicates that the Etruscans lost much of the surrounding country-side. In fact that Rome was still dominated by the Etruscans is indicated by the following passage from Livy:

The Cumaeen levies, employing skill to meet force, swerved a little to one side,

²⁸ Ibid., p. 29.

²⁹ Livy. I. lvii. trans. B.O. Foster (Loeb Classical Library: London: William Heinemann Ltd., Vol I, 1957), p.201.

and when the enemy had swept by them, faced about and attacked them in the rear, with the result that the Etruscans, caught between two lines, almost in the moment of victory, were cut to pieces. A very small number of them, having lost their leader and finding no near refuge, drifted to Rome, unarmed and with all the helplessness and the dejected aspect of suppliants. There they were kindly received and were quartered about among the citizens. When their wounds had healed, some departed for their homes to report the hospitality and kindness they had met with, but many were persuaded to remain in Rome by the affection they felt for their hosts and for the City. To these a place of residence was allotted which was afterward called the Viscus Tuscus.³⁰

This passage shows that the Etruscans still must have dominated Rome or else the wounded Etruscans would not have come to Rome. According to Livy, the Republic is established with the expulsion of the Tarquins:

. . . he [Brutus] inflamed the people, and brought them to abrogate the king's authority and to exile Lucius Tarquinius, together with his wife and children.³¹

Scullard feels that the fall of Tarquinius Superbus was followed by a short period of Etruscan influence, but not as long a period as Gjerstad suggests.³² He therefore believes that we need not reject the traditional date of the Tarquin expulsion or the traditional dates of the Fasti.³³

³⁰Ibid., II. xiv. 7., p. 265.

³¹Ibid., I. lix. 11., p. 207.

³²H.H. Scullard. op. cit., p. 265.

³³Ibid., p. 266.

ORIGINS

The Etruscan civilization is not completely unknown, yet it still is very mysterious. Dionysius of Halicarnassus describes this civilization as "a very ancient nation and to agree with no other either in its language or its manner of living."³⁴ Although the Etruscans kept very much of their life to themselves, they exhibited an admiration of another great civilization, namely that of Greece. Despite the fact that the Etruscan civilization has its own distinct language and customs, it reflects the glories of Greece in its arts and architecture. Much of Greek life was imitated but at the same time little of the Etruscan character was lost.

Scholars are faced with many problems concerning this civilization, but perhaps the biggest controversy is over the origin of the Etruscans. Where did they come from? This question poses a very difficult and vexing problem. It is not the intention to discuss the various theories, but to state the arguments for and against. There are two main theories. The first, the oriental or eastern theory, is based mainly on Herodotus's belief that the Etruscans came from Lydia; and the second, the autochthonous theory, is based on the belief of Dionysius of Halicarnassus, who considered that the Etruscans were native to Italy.

³⁴Dionysius of Halicarnassus. The Roman Antiquities. I.30.1, trans. E. Gary. (Loeb Classical Library: London: William Heinemann Ltd., Vol. 1, 1937), p. 95.

Herodotus states:

And, according to what they themselves say, the pastimes now in use among them and the Greek were invented by the Lydians: these, they say, were invented among them at the time when they colonized Tyrrhenia. This is their story: In the reign of Atys son of Manes there was a great scarcity of food in all Lydia. For a while the Lydians bore this with what patience they could; presently, when there was no abatement of the famine, they sought for remedies, and divers plans were devised by divers men. Then it was that they invented the games of dice and knuckle-bones and ball, and all other forms of pastime except only draughts, which the Lydians do not claim to have discovered. Then, using their discovery to lighten the famine, they would play for the whole of every other day, that they might not have to seek for food, and the next day they ceased from their play and ate. This was their manner of life for eighteen years. But the famine did not cease to plague them; and rather afflicted them yet more grievously. At last their king divided the people into two portions, and made them draw lots, so that the one part should remain and the other leave the country; he himself was to be the head of those who drew the lot to remain there, and his son, whose name was Tyrrhenus, of those who departed. Then one part of them, having drawn the lot, left the country and came down to Smyrna and built ships, whereon they set all their goods that could be carried on ship-board, and sailed away to seek a livelihood and a country; till at last, after sojourning with many nations in turn, they came to the Ombrici where they founded cities and have dwelt ever since. They no longer called themselves Lydians, but Tyrrhenians, after the name of the king's son who had led them thither.³⁵

This passage, written by the fifth century Greek historian, illustrates the Eastern theory.

The chief argument in favor of this theory lies in the

³⁵Herodotus. I. 94. trans. A.D. Godley, (Loeb Classical Library: London: William Heinemann Ltd., Vol. 1, 1946), p. 123.

many similarities that this civilization has in common with those of the East. Etruscan religion has many affinities with the ancient empires of the East. The main similarity lies in the Etruscan's skill in the interpretation of omens. They utilized such things as thunder and divination to try and show the will of their gods. This practise shows distinct similarities with those of Babylon and Assyria. A sheep's liver made of bronze, found at Piacenza, shows striking similarities to terracotta livers found at Mari on the central Euphrates.³⁶

Etruscan script itself is a mystery, but it shows many affinities with those of the East even though it has its origins in the early Greek alphabet. The Etruscan language does not belong to the Indo-European family of languages.³⁷ On the island of Lemnos, in the north Aegean, a funeral stele dating from the sixth century B.C. has inscriptions on it that seem to be related to Etruscan script.³⁸ Since the Etruscans were a sea people, it was possible that they might have travelled to Lemnos by ship.

The position occupied by women is radically different in other civilizations near Etruria. In no other civilizations except those of the East did women occupy a position

³⁶J. Heurgon. Daily Life of the Etruscans. (London: Weidenfeld and Nicolson, 1964), p. 5.

³⁷M. Pallottino. op. cit., p. 31.

³⁸J. Heurgon. op. cit., p. 6.

that was as privileged. The women played a leading role in the daily life. They walked, ate, lounged and even watched athletic events with their men. They appear to have been treated as equals.

The weakness of this theory of oriental origin, is that archaeologists have been unable to discover any signs of a migration or invasion that should have occurred if these people came from the east. There simply is no break in the cultural patterns long enough for this to occur. The Villanovan culture at sites like Tarquinii, Caere, and Bolsena seems to fall directly into the orientalizing period without a break. If the Eastern peoples did reach the Etruscan coast then they must have been small in number. However, it is possible that the Villanovans, themselves, did develop into the civilization we call Etruscan.

The second theory, as already suggested, is based on the statement of Dionysius of Halicarnassus:

And I do not believe, either, that the Tyrrhenians were a colony of the Lydians, for they do not use the same language as the latter, nor can it be alleged that, though they no longer speak a similar tongue, they still retain some other indications of their mother country. For they neither worship the same gods as the Lydians nor make use of similar laws or institutions, but in these very respects they differ more from the Lydians than from the Pelasgians. Indeed, those probably come nearest to the truth who declare that the nation migrated from nowhere else, but was native to the country, since it is found to be a very ancient nation and to agree with no other either in its language or in its manner of living.³⁹

³⁹Dionysius of Halicarnassus. loc. cit.

This is a later theory and until recently was not widely believed. The main argument for this theory, as already stated, is that there was no break in the cultural patterns long enough for any migration or invasion to have taken place. In fact many features seem to be a development from the Villanovan culture.

Solution of this problem cannot be found in either of these two theories, but perhaps the solution lies in a combination of the two. However, it is not the intention to attack or defend the old theories or, ideally, to devise a compromise.

POLITICAL STRUCTURE.

Political life in the Etruscan world was based on the city-state system, similar to that of the Greeks. The earliest records show that kings ruled. The title of the kings was lauchme or lauchume in Etruscan and lucumo in Latin.⁴⁰ The king must have been the supreme leader in war, religion and administration of justice. Many of the basic practises of the kings survived in Rome during the Republic. During the years the authority of the kings weakened and that of the nobles increased. The monarchy was succeeded by an oligarchy during the sixth and fifth centuries.⁴¹

Some magistrates were awarded a special position for their work in the government. Each city had several zilath

⁴⁰J. Heurgon. op. cit., p. 42.

⁴¹H.H. Scullard. op. cit., p. 224.

who governed the city, working in a sort of assembly.⁴² Certain zilath also had the title of maru. Maru were both priests and magistrates and have been equated to Roman aediles.⁴³ Each group of zilath had a leader. He was identified by the name of purth or purthne.⁴⁴ These were the principal magistrates within the city.

The Etruscan cities were autonomous individual city-states linked together by a common language, culture, religion and possibly racial origin.⁴⁵ This federation, the members of which met each year, was probably one of a religious nature. In the beginning the twelve lucomones, representing their cities, and later the chief magistrates, met forming a council. One of the twelve was elected supreme leader or zilath mechl rasnal. These leaders came together at a federal sanctuary at the Fanum Voltumnae, where each year games were held. From this a fair grew up which attracted merchants and traders.⁴⁷ The site of this shrine probably lay near Volsinii. The games were still being celebrated in the fourth century A.D. in accordance with ancient custom.⁴⁸ The god to whom this sanctuary was dedicated was Voltumna, called Vertumnus by the Romans.

⁴²J. Heurgon. op. cit., p. 50.

⁴³Ibid., p. 51.

⁴⁴Ibid.

⁴⁵H.H. Scullard. op. cit., p. 231.

⁴⁶J. Heurgon. loc. cit.

⁴⁷H.H. Scullard. loc. cit.

⁴⁸Ibid.

Each city seemed most concerned about its own welfare. The cities in the federation may have included: Veii, Caere, Tarquinii, Vulci, Rusellae, Vetulonia, Volsinii, Volaterrae, Clusium, Cortona, Perugia, and Arretium.⁴⁹ The failure of not establishing a real unity of purpose proved destructive. If Etruria had been bonded together politically or militarily rather than in a religious manner, its "empire" might have lasted longer.

SOCIETY STRUCTURE

Etruscan society was of a feudal nature. Heurgon sums up Etruscan society as a society that "never knew, right up to its final extinction, anything but masters and slaves, and that too must be defined more precisely as domini and servi."⁵⁰ The striking feature of this civilization is the great difference between the aristocracy and the dependent population. There apparently was an absence of a middle class.

The governing class was based on the system of families or clans, a gentilitian structure.⁵¹ This would seem to indicate that the Etruscans were a ruling minority with the rest of the population dependent upon their Etruscan masters. The governing class, both men and women, were allowed three names, basing themselves, it seems, on a family unit.⁵² One

⁴⁹Ibid., p. 236.

⁵⁰J. Heurgon. op. cit., p. 40.

⁵¹H.H. Scullard. op. cit., p. 237.

⁵²M. Pallottino. op. cit., p. 148.

has the impression that the whole Etruscan civilization was included in the gentilitian system, at least according to Pallottino's views.⁵³ The women had a distinguished position in this social structure. Pallottino says, "there is no doubt that in Etruria (and later, in Rome) the woman's place in society was particularly high and quite different in any case from that of the Greek woman."⁵⁴ Women were seen at banquets, games and in the everyday events with men, something uncommon in most other ancient civilizations.

Pallottino suggests that there was no great class distinction within the lower social levels.⁵⁵ Heurgon writes about this lower class: "Below the masters, there was hardly any other class in Etruria but the slave class, though this slavery, as we shall see, had its degrees."⁵⁶

A member of the lower class of people was designated by a single personal name followed by terms like lautni, etera, or lautneteri.⁵⁷ The etera were probably higher in the social order than the lautni.⁵⁸ The lautni were able to have a name and ossuary for their ashes, while the etera were a privileged class but not an independent one, for one was

⁵³Ibid., p. 149.

⁵⁴Ibid., p. 151.

⁵⁵Ibid., p. 149.

⁵⁶J. Heurgon. op. cit., p. 54.

⁵⁷M. Pallottino. op. cit., p. 150.

⁵⁸J. Heurgon. op. cit., p. 72.

always the etera of somebody else. The lowest class were the peasants who worked the land. They had about the same position as had a mediaeval serf.

RELIGION

Religion is probably the best known aspect of the Etruscan civilization. Pallottino writes about its importance:

Etruscan traditions were of a very great importance to the Romans of the imperial age, not only because Etruria gave the first and most important contribution to the definition of those Italic religious forms amongst which the religion of Rome developed from its very beginnings, but also because religion was that portion of the Etruscan inheritance acknowledged with the least reserve by Rome and most vigorous in its resistance to the overwhelming impact of Hellenic culture.⁵⁹

Ritual principles involving the interpretation of the will of the gods were vigorously upheld. Man in Etruscan religion was a nonentity, an idea untenable to the Greeks. The Etruscans believed the deity dominated life to the exclusion of man.⁶⁰ However, the Greeks exerted a powerful influence in the areas of mythology and art. This resulted in a whole series of deities, parallel, in many cases, to those of Greece: Tinia to Zeus, Uni to Hera, Menerva to Athene, Sethlans to Hephaistos, Turms to Hermes, Turan to Aphrodite, Maris to Ares and many more.⁶¹

⁵⁹M. Pallottino. op. cit., p. 155.

⁶⁰Ibid., p. 156.

⁶¹Ibid., p. 160.

The existence of triads has been surmised from the construction of the three-celled temple and the analogy of religion in Rome.⁶² Jupiter, Juno, and Minerva--the Roman triad--are equated with Tinia, Uni, and Menerva - their Etruscan counterparts.

One aspect of Etruscan religion is best seen in the "discipline" - a collection of rules regulating the relations between man and god.⁶³ These rules were regulated by the interpretation of signs or events such as: thunder, lightning, birds, or animal entrails. The people who interpreted these events were the haruspices.⁶⁴ It was their job to note the divine signs sent by the gods that appeared on earth and to draw practical conclusions from them. These priests dominated Etruscan life. They appeared first in the seventh century B.C. and lasted much longer than the Etruscan nation itself. In fact, they were still consulted by the prefect of the city of Rome and Pope Innocent the First as late as 408 A.D.⁶⁵

The connection between the celestial and the terrestrial world extended into the underworld - the subterranean home of the soul in mythology. The early beliefs were similar to those of ancient Egypt, giving the tomb the shape of a house, providing furniture, equipment and nourishment for the dead

⁶²Ibid., p. 162.

⁶³Ibid.

⁶⁴R. Bloch. The Etruscans. (London: Thames and Hudson, 1958), p. 144.

⁶⁵Ibid., p. 146.

man, and developing the funeral portrait.⁶⁶ Later, during the fifth and fourth centuries B.C., death was represented in the art motifs.

The cities and people were brought together once a year at the sanctuary of Voltumna, near Volsinii. Here the god, Voltumna, was worshipped by the people, unifying the nation in a limited sense.

ETRUSCAN ART

Is Etruscan art really unique? Some think it lacks originality and was completely influenced by the Greeks. Others believe that it is totally original and autonomous. Perhaps the middle path may prove closer to the truth. Etruscan art, from the beginning until Hellenistic times, imitated the phases of development that belonged to Greek art. However, in the sixth century B.C., when Etruria still was influential, she ignored certain of the Greek motifs while developing others which were not successful in Greece.⁶⁷ The phases of Etruscan art cannot be completely separated into certain periods. In various areas of Etruria one art phase may have lasted longer than in others. The dates used are only an arbitrary dividing system. The phases of Etruscan art included: Villanovan Geometric, Orientalizing, Archaic, and Hellenistic.

The earliest period was the Villanovan Geometric period

⁶⁶M. Pallottino. op. cit., p. 169.

⁶⁷Ibid., p. 196.

which developed from the Villanova culture during the eighth century B.C. The early objects were decorated with simple geometric motifs - triangles, swastikas, and straight or broken lines. During this period color was absent from the artistic works. This phase is considered by some as the real beginning of Etruscan art.⁶⁸ Cremated ashes were placed in conical, terracotta vessels, sometimes modelled after the type of dwelling the inhabitants lived in.

True Etruscan art did not begin until the Orientalizing period, extending from 700 to 500 B.C. This phase did not occur just in Etruria alone, for at one time or another all the Mediterranean area was similarly influenced. This period was affected by the far-eastern cultures such as the Syrian, Cypriote and Egyptian.⁶⁹ Many of the Greek-Oriental products were imported into Etruria via Greece.⁷⁰ Chimerae, sphinxes and winged lions were commonly made during this phase. Pliny and Strabo both indicate that Greek artists were active during this period. Pliny wrote:

Some authorities state that the plastic art was first invented by Rhoecus and Theodorus at Samos, long before the expulsion of the Bacciadae from Corinth, but that when Damratus, who in Etruria became the father of the Tarquin king of the Roman people, was banished from the

⁶⁸R. Bloch. Etruscan Art. (Greenwich: New York Graphic Society, 1965), p. 25.

⁶⁹Ibid., p. 28.

⁷⁰G.H. Mansuelli. Etruria and Early Rome. (London: Methuen and Company Ltd., 1966), p. 40.

same city, he was accompanied by the modellers Euchir, Diopus, and Eugrammus,⁷¹ and they introduced modelling to Italy.

This is further evidenced by Strabo who wrote:

But it was after the founding of Rome that Demaratus arrived, bringing with him a host of people from Corinth; and, since he was received by the Tarquinians, he married a native woman, by whom he begot Lucumo.⁷²

The Archaic period follows the orientalizing one. This phase is characterized by the artistic appeal to naturalism, persistence of the oriental phase and the direct contact with the art products of Greece.⁷³ There were direct relationships with art techniques from Ionia in western Asia Minor. During the first half of the fifth century B.C. Greece progressed from Archaic to classical art. Etruria's art, which had paralleled that of Greece in the earlier phases, did not follow Greece's example. Due to its economic and political decline, Etruria apparently lost a great deal of contact with Greece. This loss of contact limited the amount of Greek products that came into Etruria. A period of artistic isolation appeared to occur in Etruria. Etruscan artists, during the remainder of this period, tended

⁷¹Pliny. Natural History. XXXV.xliii.152 trans. H. Rackham. (Loeb Classical Library: London: William Heinemann Ltd., 1952), p. 373.

⁷²Strabo. The Geography of Strabo. 5.2.2-3. trans. H.L. Jones. (Loeb Classical Library: London: William Heinemann Ltd., Vol. 2, 1923), p. 339.

⁷³M. Pallottino. op. cit., p. 201.

to remain faithful to their earlier forms and thus prolonged the Archaic style in Etruria. This style persisted throughout the fifth and fourth centuries B.C.

After the fourth century B.C. contact with Greece was renewed as evidenced by the change in art forms. Now Greek ideas flowed freely into Etruria. These ideas were copied directly and completely, not in the indirect form as during the Archaic phase. This Hellenistic phase produced many great works but the quality was not always high. Death and the journey to the underworld became a prominent theme. Etruscan art now showed a preference for realism, dramatic action and sensuality.⁷⁴

⁷⁴R. Bloch. op. cit., p. 37.

CHAPTER II

ETRUSCAN PHYSICAL ACTIVITIES

Most Etruscan games evidently were of a funeral origin but some may have been played just for the pleasure of athletic prowess. The funeral aspect of the games will be discussed later. The Etruscans, according to Gjerstad, ruled Rome until the middle of the fifth century B.C.⁷⁵ Gjerstad, in his chronology, believes that the early kings were factual. If this is the case, Etruria, then, continued to rule Rome. The kings would still have used Etruscan methods and ideas in their construction projects. So much of the early history that classical historians write about may, in fact, contain much Etruscan subject matter. Therefore, some of the early constructions frequently referred to as Roman, may more properly be considered as Etruscan.

Some of the games, rather than being funerary, may have taken place just for the sake of competition and prizes. Evidence depicting public contests is based mainly on the Voltumna Festival or Fanum Voltumnae.⁷⁶ The exact location of this festival is unknown, but it is presumed to be at Volsinii. The festival was dedicated to the god Voltumna. Here, each year, representatives from the twelve Etruscan cities gathered, and the festival was accompanied by feasts and celebrations. Since officials from these cities never met together unless for a very special reason, it is possible that the Etruscans had an

⁷⁵E. Gjerstad. op. cit., p. 29.

⁷⁶M. Pallottino. op. cit., p. 118.

annual Pan-Etruscan festival where games at the sanctuary of Voltumna took place, similar to the Pan-Hellenic games at Olympia, Delphi and Corinth.⁷⁷ It is also possible that each city, at other times during the year, had its own smaller festivals.⁷⁸

The main purpose for holding this yearly gathering was to elect a priest-king who theoretically had power over all cities. Evidence of this comes from Livy:

He [the king of Veii] had for some time been hateful to the nation by reason of his wealth and arrogance, since he had violently broken up a solemn festival, which is impious to interrupt, in his resentment of a political rebutt; and because the suffrages of the Twelve Peoples had returned another man as priest in preference to him, he had suddenly carried off his actors, most of whom were his own slaves, in the middle of the games.⁷⁸

This might indicate that the Etruscans had theatrical performances, but it probably meant that the Etruscan noble took away his athletes, who were his slaves.

If one does not accept Gjerstad's theory, then it is still possible to see the influence that the Etruscans left on the Romans. It is seen mainly in Roman religion and institutions.⁸⁰ Therefore, it is quite probable that the Etruscans had an influence on the Roman games. Passamonti writes:

⁷⁷Ibid., p. 132.

⁷⁸Ibid., p. 174.

⁷⁹Livy. V. i. v-5. trans. B.O. Foster. (Loeb Classical Library: London: William Heinemann Ltd., Vol. III, 1924) p.3.

⁸⁰M. Pallottino. Art of the Etruscans. (London: Thames and Hudson, 1955), p. 5.

Without wishing to detract from the very great merits of Greece's superb civilization in the field of physical education and sports, it must nevertheless be said that, in this sector, it was most certainly preceded and taught by the Mesopotamian, Egyptian and Minoan civilizations from which similar lessons must have been gleaned by the Etruscans, a nation of merchants and navigators. They in their turn were the first masters of the Romans, those very Romans who, through military conquest and military influence, actively popularized sport and sporting events among other things in nearly all the then known world. This fact should not be forgotten.⁸¹

Ancient writers often refer to the influence that the Etruscans had on some aspects of the games. Tertullian wrote:

In Etruria, then, among other rites involved by their superstitions, they instituted public shows in the name of religion. From Etruria the Romans fetch the performers, and with them they borrow also the time and the name - the ludii are so called from the Lydians. Even if Varro derives the ludii from ludus (that is, from playing) - just as they used to call the Luperici ludi because in play they run hither and thither, - he nevertheless reckons this playing of the youths as belonging to festal days, temples and matters of religion. But the verbal issue does not matter, when the real issue is idolatry. For since in a general way the games were called Liberalia, the sound of the name clearly signified the honour of Father Liber (Bacchus). For they were first held in honour of Liber by the country folk on account of the good service which they say he did them in making wine known. Then came the games originally held in honour of Neptune and called Consualia. For he is also styled Consus. After that Romulus named the Ecurria, from horses, in honour of Mars though they claim the Consualia as well for Romulus, arguing that he instituted them for Consus, the god (they say) of counsel - meaning the particular counsel which he thought out of

⁸¹R. Passamonti, "Games and Sports," Italy's Life. (Istituto Italiano D'Arti Grafiche-Bergamo, No. 27, 1963), p. 67.

capturing the Sabine girls to be wives for his soldiers. An honourable counsel, indeed to this very day just and lawful among the Romans, not to say in God's eyes! It also contributed to the taint of their origin - lest you think that good which began with evil - that the games began with shamelessness, violence and hate, and a founder who slew his brother and was the son of Mars. . . . Later on, the same Romulus instituted games for Jupiter Feretius On the Tarpeian, which, Peso has told us, were called Tarpeian and Capitoline games. After him Numa Pompilius started games for Mars and Robigo (for they also invented a goddess of rust); later Tullus Hostilius, later still Ancus Martius, and the rest in their order, and for what idols they instituted these games, you will find in Suetonius Tranquillus, or in the authors from whom Suetonius borrowed. But so much will suffice on the guilty origin of the games in idolatry.⁸²

The Consualia is again mentioned by Livy who wrote:

Expressly to afford a fitting time and place for this, Romulus, concealing his resentment, made ready solemn games in honour of the equestrian Neptune, which he called Consualia.⁸³

The Etruscans were very fond of horses and horse racing.

Knight writes that the horse races of the Roman circus developed from those earlier games and that the Etruscans may have had a lot to do with increasing their popularity.⁸⁴

The games became very important to the Romans. Dionysius's description of the festive procession at triumphs, funerals

⁸²Tertullian. De Spectaculis. V. trans. T.R. Glover. (Loeb Classical Library: London: William Heinemann Ltd., 1931), p. 245.

⁸³Livy. I: xxxv. trans. B.O. Foster. (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1957), p. 129.

⁸⁴W.F.J. Knight. "Maze Symbolism and the Trojan Game," Antiquity. (Gloucester: Antiquity Publications Ltd., Vol. VI 1932), p. 454.

and games is believed by Poulsen to be Etruscan.⁸⁵ Dionysius of Halicarnassus wrote:

Before beginning the games the principal magistrate conducted a procession in honour of the gods from the Capitol through the Forum to the Circus Maximus. Those who led the procession were, first, the Romans' sons who were nearing manhood and were of an age to bear a part in this ceremony, who rode on horseback if their fathers were entitled by their fortunes to be knights, while the others, who were destined to serve in the infantry, went on foot, the former in squadrons and troops, and the latter in divisions and companies, as if they were going to school; this was done in order that strangers might see the number and beauty of the youths of the commonwealth who were approaching manhood. These were followed by charioteers, some of whom drove four horses abreast, some two, and others rode unyoked horses. After them came the contestants in both the light and heavy games, their whole bodies naked except their loins. . . .

The contestants were followed by numerous bands of dancers arranged in three divisions, the first consisting of men, the second of youths, and the third of boys. These were accompanied by flute players, who used ancient flutes that were small and short, as is done even to this day, and by lyre-players, who plucked ivory lyres of seven strings and the instruments called barbita. . . . The dancers were dressed in scarlet tunics girded with bronze cinctures, wore swords suspended at their sides, and carried spears of shorter than average length; the men also had bronze helmets adorned with conspicuous crests and plumes. Each group was led by one man who gave the figures of the dance to the rest, taking the lead in representing their warlike and rapid movements, usually in the proceleusmatic rhythms. . . . For after the armed dancers others marched in processions impersonating satyrs and portraying the Greek

⁸⁵F. Poulsen. Etruscan Tomb Paintings. (Oxford: At the Clarendon Press, 1922), p. 15.

dance called sicinnis. . . .

After these bands of dancers came a throng of lyre-players and many flute-players, and after them the persons who carried the censers in which perfumes and frankincense were burned along the whole route of the procession, and also the men who bore the show-vessels made of silver and gold, both those that were sacred to the gods and those that belonged to the state. Last of all in the procession came the images of the gods. . . .⁸⁶

Prizes were also influenced by the Etruscans. Pliny wrote:

Crassus the Rich was the first to make artificial leaves of silver or gold, giving chaplets of them as prizes at his games, to which were added ribbons. For these to be attached increased the honour of the bare chaplet; the fashion was due to the Etruscan chaplets, to which properly only golden ribbons were fastened.⁸⁷

MUSIC

Music, judging from the paintings and reliefs, must have played a very important part in the private and public life of the Etruscans. Pallottino surmises that we must suppose the Etruscans preferred the music of the Near Eastern cultures, with their respective tonal systems, rather than the solemn music of the Dorians.⁸⁸

⁸⁶Dionysius of Halicarnassus. VII. 72. trans. E. Gary. (Loeb Classical Library: London: William Heinemann Ltd., Vol. IV, 1943), p. 361.

⁸⁷Pliny. Natural History. XXI. iii. 6. trans. W.H.S. Jones. (Loeb Classical Library: London: William Heinemann Ltd., Vol. VI, 1951), p. 165.

⁸⁸M. Pallottino. The Etruscans. (Montreal: Penguin Books Canada Ltd., 1955), p. 80.

The instruments used were stringed, wind and percussion. Stringed instruments included the lyre (Figure 2), characterized by strings of equal length; the harp with strings of unequal length; and the cithara, an elaborate form of the lyre.⁸⁹ The double flute (Figure 3), the tuba - a straight trumpet curved at one end - and the cornu or horn - curved in a circular shape (Figures 4 and 5) comprised the wind section. Panpipes or syringes also are evident but only on a few bronze works (Figure 6).⁹⁰ Castanets and bells were the percussion instruments (Figure 7).

There are many representations of the lyre in Etruscan art. It is obvious that in earlier art the artists were not very well acquainted with its form; this is usually seen by the crudity of proportion and the variation in drawings.⁹¹ The lyre is usually played by men but on the wall painting of Tomba della Scrofa Nera it is played by a woman.⁹² The lyre usually had four or five strings, which was the Greek style.⁹³ On the back of the lyre is the sound chest. On the sound chest a strap is attached through which the left hand of the

⁸⁹A.G. Vaughan. Those Mysterious Etruscans. (New York: Doubleday and Company Inc., 1964), p. 100.

⁹⁰D. Randall-MacIver. The Etruscans. (Oxford: At the Clarendon Press, 1927), p. 24.

⁹¹P. Duell. "The Tomba del Triclinio at Tarquinia," Memoirs of the American Academy in Rome. VI, 1927, p. 39.

⁹²Ibid., p. 40.

⁹³A.G. Vaughan. op. cit., p. 102.

performer is placed, thus supporting the instrument without interfering with the plucking of the strings. It is shown in the Tomba dei Baccanti attached to the arm.⁹⁴

The double flute was perhaps the most popular instrument used by the Etruscans. Pipers were called "subulos" because, as Varro wrote, ". . . that is the name which the Etruscans give to pipers."⁹⁵ The tomb paintings, as well as funeral cippi, show the popularity of the flute in Etruscan life. Sometimes, as in Tomba del Letto Funebre,⁹⁶ Tomba della Scimmia (Figure 53), and the Tomba delle Bighe (Figure 8), the flute player had a capistrum bound around the cheeks. The capistrum serves a functional purpose as it keeps the cheeks from puffing out and therefore forces more air directly through the flute. The flute was played from the end, fingered like a clarinet or oboe. It was played either singly (Figure 9) or in pairs (Figures 10 and 11), one for each hand.⁹⁷ Pollux wrote, "according to Aristotle the Tirreni not only fight to the tune of the pipe, but also whip and cook."⁹⁸ Plutarch further relates that ". . . in Etruria. . .

⁹⁴P. Duell. loc. cit.

⁹⁵Varro. De Lingua Latina. VII:35. trans. R.G. Kent. (Loeb Classical Library: London: William Heinemann Ltd., Vol. 1, 1938), p. 303.

⁹⁶P. Duell. op. cit., p. 36.

⁹⁷E. Richardson. The Etruscans. (Chicago University of Chicago Press, 1964), p. 226.

⁹⁸G. Buonamici. "Polluce IV, 56." Fonti Di Storia Etrusca. trans. M. Hermansen. (Firenze: Leo S. Olschki, 1939), p. 295.

slaves were scourged to the music of pipes."⁹⁹ Even after 200 A.D., Aelian still ascribes the flute to the Etruscans.¹⁰⁰ The flute is very commonly seen and played in combination with the lyre or cithara.

The pipes were sometimes made of ivory as evidenced by Virgil:

. . . what time by the altars the sleek
Tuscan has blown his ivory pipe.¹⁰¹

Pliny also wrote about the material of the flute:

At the present time the flutes used by
the Tuscans in religious ritual are made
of boxwood, but those for theatrical
performances are made of lotus and asses
bones and silver.¹⁰²

Many ancient writers attribute the trumpet to the Etruscans. Aeschylus said, ". . . let the piercing Tyrrhene trumpet, filled with human breath, send forth its shrill blare to the folk."¹⁰³ Euripides wrote, ". . . when the Tuscan trump, like signal-torch. . . ." ¹⁰⁴ Euripides also

⁹⁹Plutarch. On the Control of Anger. trans. W.C. Helmbold (Loeb Classical Library: London: William Heinemann, Vol. VI, 1939), p. 137.

¹⁰⁰H.A. Stutzer. Aus der Fruhzeit Italiens: Die Etrusker. trans. A. Bolster. (Munchen: Verlag Lambert Muller GmbH, 1965), p. 32.

¹⁰¹Virgil. Georgics. II. 193. trans. H.R. Fairclough. (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1965), p. 129.

¹⁰²Pliny. Natural History. XVI. lxvi. 172. trans. H. Racham. (Loeb Classical Library: London: William Heinemann Ltd., Vol. IV, 1945), p. 499.

¹⁰³Aeschylus. Eumenides. 567. trans. H.W. Smyth. (Loeb Classical Library: London: William Heinemann Ltd., 1930), p. 328.

¹⁰⁴Euripides. The Phoenician Maidens. 1377. trans. A.S. Way. (Loeb Classical Library: London: William Heinemann Ltd., 1912), p. 459.

wrote in Rhesus, "then torch in hand must ye await the blast of Tuscan clarion. . . ." ¹⁰⁵ Sophocles in his play Ajax wrote, ". . . like some Tyrrhenian trumpet, brazen-mouthed." ¹⁰⁶ Virgil refers to the trumpet as being Etruscan when he wrote, ". . . while the trumpets Tyrrhene note rang through the firmament." ¹⁰⁷ Diodorus Siculus wrote about the invention of the trumpet for use in war:

They were the inventors of the salpinx, as it is called, a discovery of the greatest usefulness for war and named after them the "Tyrrhenian trumpet." ¹⁰⁸

Pausanias also wrote about the invention of the trumpet:

A sanctuary of Athena Trumpet they say was founded by Hegeleos. This Hegeleos, according to the story, was the son of Tyrsenus, and Tyrsenus was the son of Heracles and the Lydian woman; Tyrsenus invented the trumpet and Hegeleos, the son of Tyrsenus, taught the Dorians with Temenus how to play the instruments, and for this reason gave Athena the surname Trumpet. ¹⁰⁹

Although these indirect references do not necessarily mean

¹⁰⁵ Euripides. Rhesus. 988. trans. A.S. Way. (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1916), p. 239.

¹⁰⁶ Sophocles. Ajax. 17 trans. F. Storr. (Loeb Classical Library: London: William Heinemann Ltd., Vol. II, 1929), p. 7.

¹⁰⁷ Virgil. Aeneid. VIII:526. trans. J. Jackson. (Oxford At the Clarendon Press, 1908), p. 302.

¹⁰⁸ Diodorus Siculus. V. 40. I. trans. C.H. Oldfather. (Loeb Classical Library: London: William Heinemann Ltd., Vol. II, 1939), p. 207.

¹⁰⁹ Pausanias. Description of Greece. II. xxi. 3. trans. W.H.S. Jones. (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1918), p. 357.

that the Etruscans invented the trumpet, they show that it played an important part in their military and religious ceremonies.¹¹⁰ The trumpet, as already mentioned, came in two forms. The Romans adopted both forms.¹¹¹

The panpipe or syrinx was played in Etruria, but not as much as the flute or lyre. Panpipes are not depicted very often. A bronze situla depicts two men sitting on chairs playing this instrument (Figure 6). The Certosa situla shows a panpipe being played, along with a harp (Figure 12). In both cases, the cheeks of the person playing the panpipes are forced out.

Castanets and bells were used to keep the rhythm of the dance. In Tomba del Triclinio a dancer who seems to be the leader of the group, is setting the tempo with bells and castanets (Figure 13). She has circular bells on each shoulder and with each hand she rattles the usual long, straight castanets.¹¹² The chaplets, hanging from the wall in Tomba del Vecchio, have bells attached to them.¹¹³ An amphora in the British Museum pictures two groups of two boys each, dancing with castanets (Figure 14).

As in Greece, duets of the lyre and double pipes are commonly seen. Instrumental music may have been used in mime acting. Music and gesture, rather than the spoken word seem

¹¹⁰M. Pallottino. op. cit., p. 183.

¹¹¹A.G. Vaughan. op. cit., p. 100.

¹¹²P. Duell. op. cit., p. 35.

¹¹³F. Poulsen. op. cit., p. 37.

to have been peculiar to Etruria. Livy wrote about the third lectisternium:

This was a new departure for a warlike people, whose only exhibitions had been those of the circus; but indeed it began in a small way, as most things do, and even so was imported from abroad. Without any singing, without imitating the actions of singers, players who had been brought in from Etruria danced to the strains of the flautist and performed not ungraceful evolutions in the Tuscan fashion. Next the young Romans began to imitate them, at the same time exchanging jests in uncouth verses, and bringing their movements into a certain harmony with the words. And so the amusement was adopted, and frequent use kept it alive. The native professional actors were called histriones, from ister, the Tuscan word for player; they no longer--as before--alternately threw off rude lines hastily improvised, like the Fescennines, but performed medleys, full of musical measures, to melodies which were now written out to go with the flute, and with appropriate gesticulation.¹¹⁴

Valerius Maximus also wrote about actors:

But since man likes to pursue his endeavors with great enthusiasm the youth would add, to the words of praise of the gods, gestures and simple movements of the body, and this made them invite the Etruscan actor. His gracious liveliness originates in the customs of the old "cureti and Lydians," from whom the Etruscans originated, and the Romans enjoyed the pleasant show and since they called the actor a "hister" the scenic actor has been given the name "istrione."¹¹⁵

Tacitus wrote that actors came from Etruria:

Our ancestors, they said were not averse to the attractions of the shows on a scale suited to wealth of their day, and so they introduced

¹¹⁴Livy. VII. ii. 2-7. trans. B.O. Foster. (Loeb Classical Library: London: William Heinemann Ltd., Vol. III, 1953), p. 361.

¹¹⁵G. Buonamici. "Valerio Massimo. II. iv. 4." op. cit., p. 293.

actors from the Etruscans. . . .¹¹⁶

This may show the evolution of the actor in Rome due to Etruscan influence.

Livy also gives five stages in the development of scenic entertainment.¹¹⁷ The beginning stage is dancing, to the accompaniment of the flute. The improvisation of rude verses in addition to the music and dancing; medleys, of a musical character, accompanied by a flute and dancer; comedy with a regular plot, with special singers for lyric parts; and the addition of an after-play in an exodium or atellana.

The Roman musical plays developed from the foundation of the silent, mimical plays of the Etruscans.¹¹⁸ A mosaic, in the Vatican Museum, according to Stutzer, illustrates this. Two flute players are themselves doing a mimical performance and two female dancers are moving and turning to the sounds of the flutes. However, this does not rule out the possibility of dramatic actions with dialogue, which after the fourth century B.C., must have been affected by the Greek dramatic forms. This is borne out by the many statuettes in Etruscan tombs representing masked comedy types.¹¹⁹

Singing to the accompaniment of musical instruments is also evident. Johnstone assumes that in Tomba del Citaredo,

¹¹⁶ Tacitus. Annals of Tacitus. XIV:21. trans A.J. Church and W.J. Brodribb. (London: Macmillan and Co., Limited, 1906), p. 265.

¹¹⁷ Livy. op. cit., p. 360.

¹¹⁸ H.A. Stutzer. op. cit., p. 34.

¹¹⁹ M. Pallottino. op. cit., p. 184.

a lyre player with long wavy hair, sings as he walks.¹²⁰

Dennis also confirms this assumption.¹²¹ The Salii, during their dance, were to have chanted their hymns to the triple beat of their dance.¹²²

DANCE

Dancing was also very prominent in Etruscan life. The dancers usually seem to be included at funeral banquets honouring the dead. Dancing was generally done by a single person (Figures 15, 16 and 17), a couple (Figure 18, 19 and 20) or by a group (Figures 21, 22 and 13). However, dancing may also have been included in other affairs such as public exhibitions which were part of athletic contests, not funeral contests. The flute (Figures 23, 24, 25 and 26) and the lyre (Figures 27 and 28) play a prominent part in dance. Without musical instruments, the dance would not take place. In most situations there is a musical instrument being played while a dancer performs (Figure 29).

Dance is exemplified in Tomba del Triclinio. Here the dance is a festive celebration in honour of the dead. It seems to be held out-of-doors.¹²³ The female dancers wear the long Ionic chiton with short loose sleeves. On top of this, a garment like the Doric peplos is worn, but it is worn like a

¹²⁰M.A. Johnstone. The Dance in Etruria. (Florence: Leo S. Olschki, 1956), p. 25.

¹²¹G. Dennis. The Cities and Cemeteries of Etruria. (London: J. Murray, Vol. I, 1878), p. 379.

¹²²Livy. I. xx. 5. trans. B.O. Foster (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1957) p.71.

¹²³P. Ducl. op. cit., p. 19.

shawl.¹²⁴ The costume of the male dancers and musicians is a long rectangular scarf, which is usually worn loosely over the shoulders. The costume and the pose of the female dancer with the castanets and bells is characteristic of the archaic period down to the fifth century B.C.¹²⁵

Dancing figures from Etruria seem to be similar to those of Greece, but the Etruscan dress, in contrast with the Greek, usually does not have a belt.¹²⁶ The Etruscans used a shorter skirt which made a belt unnecessary, perhaps an Etruscan fashion. Bronze figures closely resemble the dancing women on the frescoes in the Tomba delle Leonesse and the Tomba delle Bighe.¹²⁷ The tight embroidered jacket over the chiton is different from that of Greece (Figure 30). Many have bands on their shoulders. Hill believes these bands and tight jackets are the distinctive part of the costume of the leaders of the dancing chorus in Etruscan tomb paintings.¹²⁸ Sometimes the bands on the shoulders were sewn with bells. Pallottino believes that the chorus was guided by the musicians who perhaps filled the role of dance leaders, for they join in the steps of the dance.¹²⁹

¹²⁴Ibid., p. 22.

¹²⁵Ibid., p. 35.

¹²⁶E. Hill, "Etruscan Dancing Figures," Magazine of Art (London: Cassel Peter and Galpin, Vol. 33, 1940), p. 472.

¹²⁷Ibid., p. 473.

¹²⁸Ibid., p. 477.

¹²⁹M. Pallottino. loc. cit.

Hand and body position seem to have played an important part in Etruscan dance. In Tomba delle Leonesse, the woman dancer makes a gesture with her hand by stretching forth her fore and little fingers. Stutzer believes this to be a gesture of exorcism.¹³⁰ In Italy today, it is still known to be used to banish the evil eye, or for protection. Johnstone distinguishes three types of gestures; worship, involuntary expressions of sorrow, and the stereo-typed poses of the dance.¹³¹ When this palm was in a prone position Johnstone thinks it was symbolic of tearing the hair in violent distress. The palms turned upward indicated an appeal to the celestial deities (Figures 31,32,33 and 34). When the palms were turned down it was an appeal to the infernal deities (Figure 55).¹³²

The type of dance demonstrated seems to be jerky, with rapid gestures, revealing a marked rhythmical and animated dance, similar to the dancers in Tomba dei Baccanti (Figure 35). The Etruscans seemed to have little interest in the dignified, well-rehearsed Grecian dance. They loved the Dionysiac dances, rhythmic, accented and wild.¹³³

Johnstone, in her book, The Dance in Etruria, concludes that true rhythm is not depicted in representations of the

¹³⁰H.A. Stutzer. op. cit., p. 25.

¹³¹M. Johnstone. op. cit., p. 76.

¹³²Ibid., p. 77.

¹³³H.A. Stutzer. op. cit., p. 26.

dance. The law of "opposition (chiasticos) is not appreciated by the artists and hence we do not get a harmonized appearance of the limbs until the fourth century."¹³⁴ The Etruscan dance is "spontaneous and vivacious, but where in the Greek we get distinction, in the Etruscan we get homeliness."¹³⁵ Other than the mourning expressions, we do not see the "characteristic Greek command of the emotions and the expressions of them;"¹³⁶ the Etruscan, like the Greek, brought his whole body into play in a natural manner, but the gestures used are "far less varied and less graceful"¹³⁷ in comparison with the Greek. The dancers are highly individualistic and with the exception of the linked dances and a few of the couple dances, they do not touch each other. There were no dancing gods evident. The Etruscan funeral dancers had greater freedom of action than the Greek dancers who were more solemn and professional.

Pallottino believes that most dancers were professionals, probably inspired by the Greek sikinnis of Dionysiac origin.¹³⁸ Johnstone thinks that the dancers in Tomba del Citaredo and Tomba Quericola are professionals.¹³⁹ Some bronze figures, those who seem to be performing on a table (Figures 36,37 and

¹³⁴M. Johnstone. op. cit., p. 129.

¹³⁵Ibid.

¹³⁶Ibid.

¹³⁷Ibid.

¹³⁸M. Pallottino. loc. cit.

¹³⁹M. Johnstone. op. cit., p. 26 and 43.

38), are probably professionals.¹⁴⁰ Although many of the dancers may have been hired, it did not stop the guests from dancing, as exhibited in Tomba della Iscrizioni.¹⁴¹

Men, women, satyrs and maenads are represented as dancing in couples or singly (Figure 30). Many dancing couples are used as decorations on top of candelabra. Others are seen on bronze mirrors (Figure 40) or on funeral urns. The idea of using decorations of dancing couples on top of candelabra is known only in Italy.¹⁴² Most of the dancing figures are mythological satyrs, maenads, or humans on a spree. Maenads are indicated by wreaths of ivy leaves, a fawnskin knotted over their dress or carrying a torch or thyrsus. The satyrs, their companions, were nature's demons with horses' tails and ears. In Ionica and Attica, they were followers of Dionysius. In Tomba delle Olimpiadi a man and a woman are dancing together. The woman is dressed in a long, loose-fitting garment and wears a tutulus. The man dances naked. It appears they are trying to suggest a fleeing dance where the male tries to run away from the female (Figure 41). Dancing in couples is also seen on the circular cippus from Chiusi (Figure 42).¹⁴³ There are nine dancers who, except for one, dance in pairs.

The types and steps of the dances must have been complex and varied. However, much has been lost and little remains

¹⁴⁰E. Hill. op. cit., p. 476.

¹⁴¹M. Johnstone. op. cit., p. 17.

¹⁴²E. Hill. op. cit., p. 475.

¹⁴³M. Johnstone. op. cit., p. 64.

with which to reconstruct the dances. Heurgon assumes the first movement of a dance to be a satyr leaping joyfully towards a maenad who tries to escape.¹⁴⁴ They then progress, after the maenad is caught, with arms around each other. Finally the maenad is hoisted on the shoulder of the triumphant satyr.

The Roman tripudium, danced by the Salii, may have been a dance of Etruscan origin. The Salii were the ancient priesthood of the Romans' war-god. The chief festival for this god was held once a year on March 19. Livy wrote about this dance:

He likewise chose twelve Salii for Mars Gradivus and granted them the distinction of wearing the embroidered tunic and over it a bronze breast plate, and of bearing the divine shields which men called ancilia, while they proceed through the City, chanting their hymns to the triple beat of the solemn dance.¹⁴⁵

The tripudium designated a dance in three-four time in which one stamped three times on the ground or leaped three times. The dance in the Tomba delle Leonesse may have been similar to this. The male dancer raises his right arm and right leg, while the female dancer raises her left arm and left leg. This does not give any consideration to the law of chiasticos (opposites) which governs and balances regularly composed dances, but not Bacchic ones.¹⁴⁶

A small silver pail found in Chiusi, shows foot soldiers

¹⁴⁴J. Heurgon. op. cit., p. 201.

¹⁴⁵Livy. loc. cit.

¹⁴⁶J. Heurgon. op. cit., p. 203.

in pairs (Figure 43).¹⁴⁷ The foremost man in each pair is leaping. He is making a great spring into the air with both knees sharply bent. It may be comparable to the dance of the Roman Salii. On a kantharos from Faleri a similar warrior dance is seen (Figure 44).¹⁴⁸ The men carry shields and have both feet off the ground. Again this is similar to the tripudium.

Livy also wrote about the earliest Roman poetry, the Fescennines.¹⁴⁹ From the text of the Fescennines, the actors performed musical medleys to music that was written for a flute. The dancers, during the Fescennines, daubed their faces with minium. Roman triumphators, in the earliest times, daubed their whole body with minium. The Etruscans also coated the images of their gods with minium at their festivals. The Romans gave their terracotta statue of Jupiter, a similar paint, during festivals.¹⁵⁰

A chain dance may have been performed. Johnstone has found a dance in which women stand holding hands (Figure 45).¹⁵¹ Each one clasps the hand of her neighbour on either side, with the exception of one who appears to be standing between two women. She extends her own hands in front of the two women.

¹⁴⁷M. Johnstone. op. cit., p. 92.

¹⁴⁸Ibid., p. 97.

¹⁴⁹Livy. V.i.4-7. trans. B.O. Foster. (Loeb Classical Library: London: William Heinemann Ltd., Vol. III, 1953), p.3.

¹⁵⁰F. Poulsen. op. cit., p. 18.

¹⁵¹M. Johnstone. op. cit., p. 57.

Another round dance, illustrated on a vase on the table of Tomba dei Vasi Dipinti (Figure 46)¹⁵² may be similar to Johnstone's chain dance (Figure 47). It is the oldest and most primitive of painted vases.¹⁵³ An oinochoe shows a procession of nude dancers, perhaps in a round dance (Figure 48).¹⁵⁴ Another round dance may be performed by two girls on a terracotta bowl.¹⁵⁵ It appears that the girls go to one knee with their hands touching their head (Figure 49).

Acrobatic dances seem to have played a large part in the life of the Etruscan. These dances may have been performed at funeral banquets, but they also may have been separate events. In Tomba della Scimmia (Figure 50) and in Tomba dei Giocolieri (Figure 51), a woman is seen dancing with an object on her head. In each case, the dancer is accompanied by music from a double flute and one person is watching. A girl in Tomba del Colle Casuccini does a dance to the sound of a flute, but she does not balance anything (Figure 52). The dance in the Tomba della Scimmia seems to be judged by a woman or priestess sitting under an umbrella. The spectator, from the Tomba dei Giocolieri, is sitting on a chair similar to that of the spectator in the Tomba degli Auguri. Many acrobatic dancers appear on candelabra. Women, mostly, are seen

¹⁵²Ibid., p. 22.

¹⁵³Ibid., p. 79.

¹⁵⁴Ibid., p. 90.

¹⁵⁵M. Pallottino. Art of the Etruscans. (London: Thames and Hudson, 1955), p. 139.

balancing many objects on their heads.

The armoured dance (Figure 53) is the last type of dance to be mentioned. Many tombs exhibit this type of dance which closely imitates the pyrrhic dancers of Greece. However, the armoured dance of the Etruscans appears to be always a single person affair. In many instances, the armoured dancer seems to be keeping time with the aid of a flute. Sometimes he is dressed in full or partial armour. The spear is not always straight, as in Tomba del Colle Casuccini, where it appears to be wavy (Figure 52).

Many mirrors of the fifth century B.C. show evidence of dance in Etruscan culture. No dance themes are evident in those of the sixth or fourth centuries B.C. Most of the mirrors are made in Tarquinia. There is no trace of religious sentiment in any of the dance themes shown on Etruscan mirrors.¹⁵⁶

Dance is also evident on sepulchral monuments (Figure 54). Dance as a subject on burial urns was almost peculiar to Chiusi and was confined to the latter part of the sixth and fifth centuries, B.C. This is common with the dates of tomb paintings.¹⁵⁷ The dancers on the urns usually constitute some part of the funeral ritual. Nearly all the dancers on the urns seem to have a solemn manner about them.¹⁵⁸

¹⁵⁶M. Johnstone. op. cit., p. 121.

¹⁵⁷Ibid., p. 73.

¹⁵⁸Ibid., p. 74.

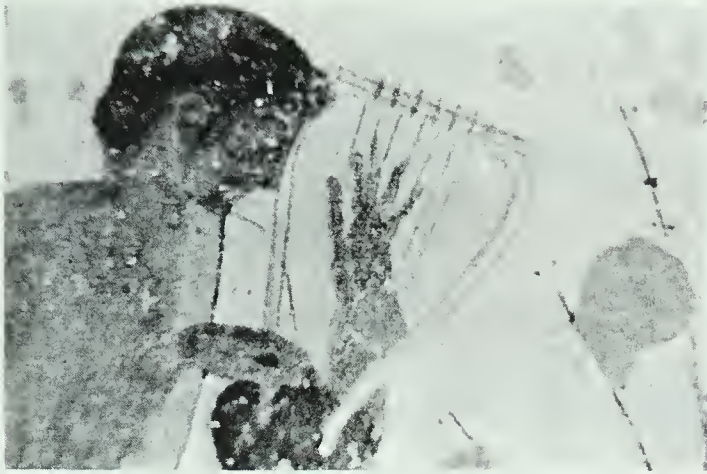


Figure 2.



Figure 4.



Figure 3.



Figure 5.



Figure 6.

FIGURE 1.

Description: Map of Italy.

Reproductions: Bloch, R. Etruscan Art. p. 5.

FIGURE 2.

Description: Lyre player.

Date: 480-470 B.C.

Original Location: Tarquinii, Tomba del Triclinio.

Reproductions: Pallottino, M. Art of the Etruscans. Pl. 18.

FIGURE 3.

Description: Double flute player.

Date: 490-480 B.C.

Original Location: Tarquinii, Tomba dei Leopardi.

Reproductions: Pallottino, M. Etruscan Painting. p. 69.

FIGURE 4.

Description: Trumpets, the tuba and cornu.

Date: Fourth century B.C.

Original Location: Orvieto, Tomb of the Seven Chimneys.

Reproductions: Heurgon, J. Daily Life of the Etruscans.

Ill. 18.

FIGURE 5.

Description: Bronze cinerary top, cornu player.

Date: 500 B.C.

Original Location: S. Maria Capua Vetere.

Present Location: Berlin Antiquarium.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CV.

Poulsen, V. Etruscan Culture, Land and People.

Fig. 367.

FIGURE 6.

Description: Bronze situla, panpipe or syrinx player.

Date: Late sixth century B.C.

Present Location: Rhode Island, Museum of Art.

Reproductions: Richardson, E. The Etruscans. Pl. XXX.

FIGURE 7.

Description: Acrobatic dancer on candelabrum using castanets.

Present Location: Paris, Louvre Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CCXI.

FIGURE 8.

Description: Flute player with capistrum.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Poulsen, F. Etruscan Tomb Paintings. Fig. 15.



Figure 7.



Figure 9.



Figure 8.



Figure 10.

FIGURE 9.

Description: Funeral cippus with dancer and flutist.

Date: VI-V centuries B.C.

Original Location: Chiusi.

Present Location: Copenhagen, Glyptothek Ny Carlsberg.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CL.

FIGURE 10.

Description: Bronze, nude boy playing the flute.

Date: Third quarter of the sixth century.

Present Location: Naples, National Museum.

Reproductions: Richardson, E. The Etruscans. Pl. XXVIa.

FIGURE 11.

Description: Flute player.

Original Location: Orvieto.

Present Location: Copenhagen, Glyptothek Ny Carlsberg.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CCXVI, #3.

FIGURE 12.

Description: Panpipe and harp players; boxers, on top of chairs.

Date: End of sixth to beginning of fifth century B.C.

Original Location: Bologna.

Present Location: Museo Civico.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. LXXXII.



Figure 11.



Figure 12.



Figure 13.



Figure 14.



Figure 15.

FIGURE 13.

Description: Dancers.

Date: 480-470 B.C.

Original Location: Tarquinii, Tomba del Triclinio.

Reproductions: Duell, P. Memoirs of the American Academy
In Rome.

Swindler, M.H. Ancient Painting. Ill. 409.

FIGURE 14.

Description: Amphora, boys dancing with castanets.

Date: Late sixth century B.C.

Present Location: British Museum.

Reproductions: Beazley, J.D. Etruscan Vase Painting. Pl. II.

FIGURE 15.

Description: Bronze, woman dancing.

Date: About 460 B.C.

Present Location: The British Museum.

Reproductions: The British Museum. Bronze 534.

FIGURE 16.

Description: Woman dancing.

Date: 520 B.C.

Original Location: Tarquinii, Tomba dei Giocolieri.

Reproductions: Mansuelli, G.A. Le Tombe Di Tarquinia.

Cap. 16.

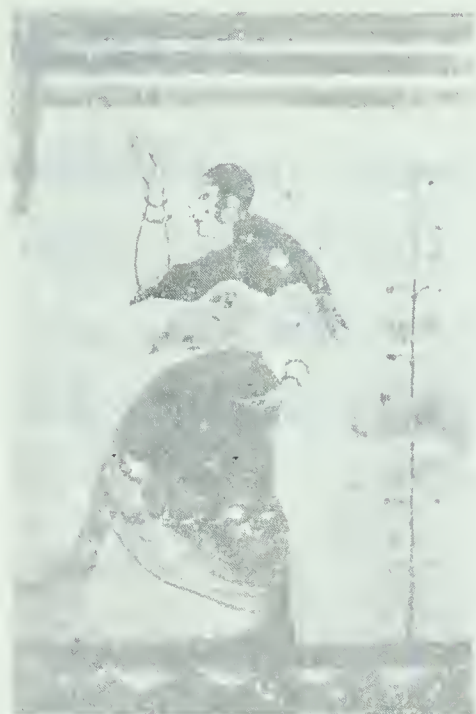


Figure 16.



Figure 17.



Figure 18.



Figure 19.



Figure 20.

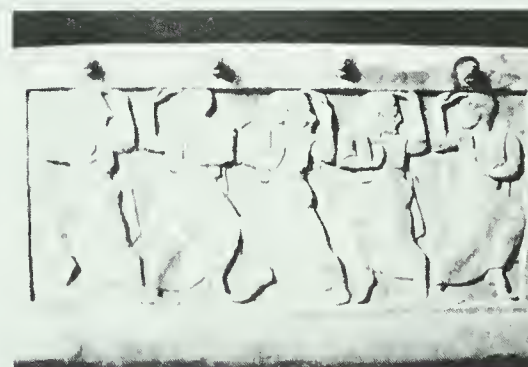


Figure 21.

FIGURE 17.

Description: Dancer.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Leonesse.

Reproductions: Pallottino, M. Etruscan Painting. p. 47.

FIGURE 18.

Description: Cippus with dancers.

Date: VI-V century B.C.

Original Location: Chiusi.

Present Location: Copenhagen, Glyptothek Ny Carlsberg.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CL.

FIGURE 19.

Description: Couple dancing.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Leonesse.

Reproductions: Pallottino, M. Etruscan Painting. p. 45.

Poulsen, V. Etruscan Culture, Land and People.

Fig. 453.

FIGURE 20.

Description: Couple dancing.

Date: 470-460 B.C.

Original Location: Tarquinii, Tomba Francesca Giustiniani.

Reproductions: Pallottino, M. Etruscan Painting. p. 87.

FIGURE 21.

Description: Cinerary urn with five dancing figures.

Date: Late VI century B.C.

Original Location: Chiusi.

Present Location: Florence, Archaeological Museum.

Reproductions: Bloch, R. Etruscan Art. Ill. 66.

Giglioli, G.Q. L'Arte Etrusca. Tav. CXXXVI, #2.

Pallottino, M. Etruscan Art. Fig. 63.

FIGURE 22.

Description: Group dancing.

Date: 480-470 B.C.

Original Location: Tarquinii, Tomba del Triclinio.

Reproductions: Duell, P. Memoirs of the American Academy
In Rome.

Swindler, M.H. Ancient Painting. Ill. 409.

FIGURE 23.

Description: Cippus with dancers and flutist.

Present Location: London, British Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CLII.

FIGURE 24.

Description: Cippus with dancers and flutist.

Present Location: Perugia, Archaeological Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CLI.



Figure 22.



Figure 23.



Figure 24.



Figure 25.

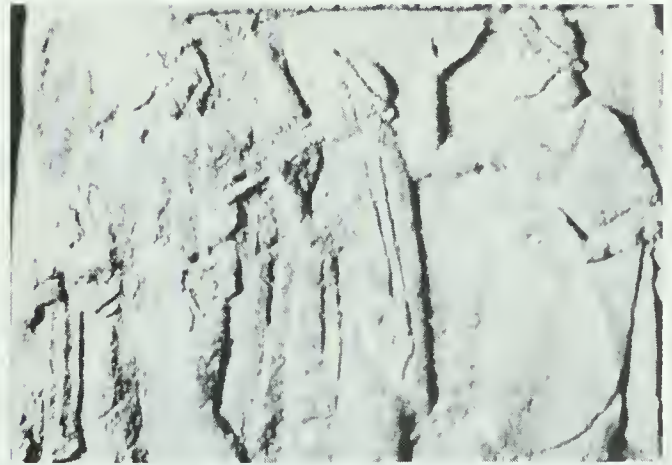


Figure 26.

FIGURE 25.

Description: Cippus with dancers and flutist.

Present Location: Palermo, National Museum (Casuccini Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CLI.

FIGURE 26.

Description: Cippus with dancers and flutist.

Present Location: Perugia, Archaeological Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CLII.

FIGURE 27.

Description: Cippus with dancers and lyre player.

Date: VI-V centuries B.C.

Present Location: Palermo, National Museum (Casuccini Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca.

FIGURE 28.

Description: Cippus with dancers and lyre player.

Original Location: Chiusi.

Present Location: Museo Civico.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CLI.

Mansuelli, G. Eturia and Early Rome. Pl. 26.



Figure 27.



Figure 28.



Figure 29.



Figure 31.



Figure 32.



Figure 30.



Figure 33.

FIGURE 29.

Description: Dancing to music of a flute and judges distributing awards.

Original Location: Chiusi.

Present Location: Palermo, National Museum (Casuccini Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CXLIX.

FIGURE 30.

Description: Bronze, girl dancing with castanets.

Date: About 350 B.C.

Present Location: The British Museum.

Reproductions: The British Museum. Bronze 1925. 1-20.1.

FIGURE 31.

Description: Cippus with dancers.

Date: VI-V centuries B.C.

Present Location: Palermo, National Museum (Casuccini Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca.

FIGURE 32.

Description: Cippus with dancers.

Date: VI-V centuries B.C.

Present Location: Palermo, National Museum (Casuccini Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca.

FIGURE 33.

Description: Cippus with four dancers.

Date: VI-V centuries B.C.

Present Location: Palermo, National Museum (Casuccini Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca.

FIGURE 34.

Description: Cippus with dancers.

Present Location: Museo Civico.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CLII.

FIGURE 35.

Description: Dancers.

Date: 520-510 B.C.

Original Location: Tarquinii, Tomba dei Baccanti.

Reproductions: Pallottino, M. Etruscan Painting. p. 53.

FIGURE 36.

Description: Dancer on candelabrum.

Present Location: Paris, National Library.

Reproductions: Cles-Reden, S. The Buried People. Pl. 130.

Giglioli, G.Q. L'Arte Etrusca. Tav. CCIX.

FIGURE 37.

Description: Dancer on candelabrum.

Present Location: Berlin, Antiquarium.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CCX. #2.



Figure 34.



Figure 35.



Figure 36.



Figure 37.



Figure 38.



Figure 39.

FIGURE 38.

Description: Dancer on candelabrum.

Original Location: Vulci.

Present Location: Berlin, Antiquarium.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Pl. CCXIII.

FIGURE 39.

Description: Bronze, dancing satyr.

Date: About 460 B.C.

Present Location: The British Museum.

Reproductions: The British Museum. Bronze 1369.

FIGURE 40.

Description: Incised bronze mirror, couple dancing.

Date: About 350 B.C.

Present Location: Munich Museum.

Reproductions: Bloch, R. Etruscan Art. Ill. 99.

Pallottino, M. Art of the Etruscans. Pl. 89.

FIGURE 41.

Description: Couple dancing.

Date: 530-520 B.C.

Present Location: Tarquinii, Tomba delle Olimpiadi.

Reproductions: Bartoccini, R., Lerici, C.M., and Moretti, M.

La Tomba delle Olimpiadi.

Lerici, C.M. Nuove Testimonianze Dell'Arte
e Della Civiltà Etrusca. p. 84.

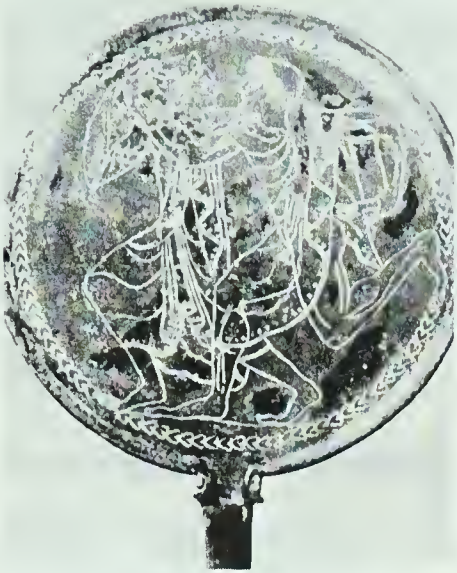


Figure 40.



Figure 41.



Figure 42.



Figure 44.



Figure 43.



Figure 45.

FIGURE 42.

Description: Dancing figures.

Date: VI-V centuries B.C.

Present Location: Chiusi, Chiusi Museum.

Reproductions: Johnstone, M.A. The Dance in Etruria. Pl. III.

FIGURE 43.

Description: Armoured dancer.

Date: End of the VI century B.C.

Original Location: Chiusi.

Present Location: Florence.

Reproductions: Johnstone, M.A. The Dance in Etruria. Pl. VI.

FIGURE 44.

Description: Warriors leaping.

Date: VII century B.C.

Original Location: Falerii.

Present Location: Falerii.

Reproductions: Johnstone, M.A. The Dance in Etruria. Pl. VII.

FIGURE 45.

Description: Dancers holding hands.

Date: First half of the VI century B.C.

Original Location: Chiusi.

Present Location: Palermo, National Museum (Casuccini
Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. LXXIV.

Johnstone, M.A. The Dance in Etruria. Pl. II.



Figure 46.

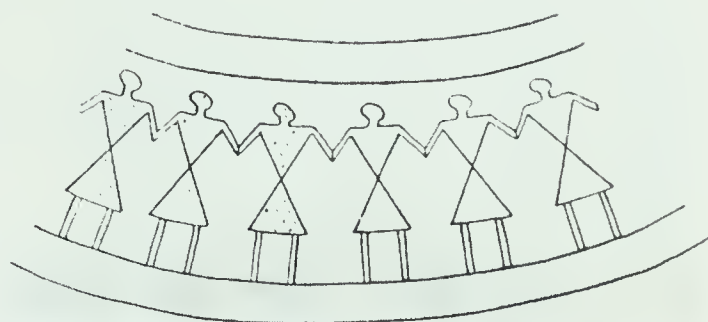


Figure 47.



Figure 48.



Figure 49.



Figure 50.

FIGURE 46.

Description: Dance.

Date: 510-500 B.C.

Original Location: Tarquinii, Tomba dei Vasi Dipinti.

Reproductions: Swindler, M.H. Ancient Painting. Pl. 396.

FIGURE 47.

Description: The Bucacce Vase, chain dance.

Date: End of the eighth century B.C.

Original Location: Cemetery of Bucacce at Bisenzio.

Reproductions: Johnstone, M.A. The Dance in Etruria. Fig. 8.

FIGURE 48.

Description: Procession of nude dancers.

Date: VI century B.C.

Present Location: Edinburgh, Royal Scottish Museum.

Reproductions: Johnstone, M.A. The Dance in Etruria. Pl. V.

FIGURE 49.

Description: Bowl with plastic figures of girls.

Date: End of VI century B.C.

Present Location: Rome, Villa Giulia Museum.

Reproductions: Pallottino, M. Art of the Etruscans. Pl. 41.

FIGURE 50.

Description: Acrobatic dancer and judge or priestess.

Date: 480-470 B.C.

Original Location: Chiusi, Tomba della Scimmia.

Reproductions: Poulsen, F. Etruscan Tomb Paintings.

FIGURE 51.

Description: Acrobatic dance and spectator.

Date: 520 B.C.

Original Location: Tarquinii, Tomba dei Giocolieri.

Reproductions: Mansuelli, G.A. Le Tombe Di Tarquinia.

Cap. 15.

FIGURE 52.

Description: Dancer and exercise with halteres.

Date: 500-490 B.C.

Original Location: Chiusi, Tomba del Colle Casuccini.

Reproductions: Swindler, M.H. Ancient Painting. Ill. 415.

FIGURE 53.

Description: Armoured dancer with flute player with capistrum.

Date: 480-470 B.C.

Original Location: Tarquinii, Tomba della Scimmia.

Reproductions: Swindler, M.H. Ancient Painting. Ill. 416.

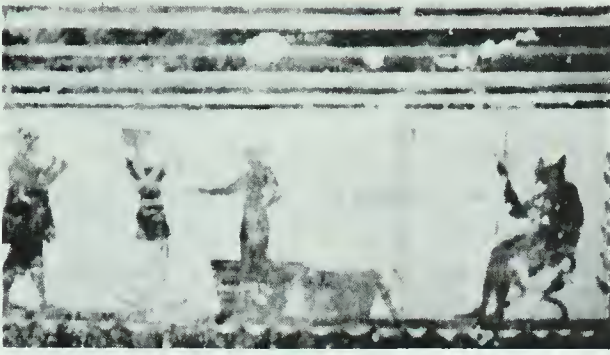


Figure 51.



Figure 52.



Figure 55.



Figure 53.



Figure 54.

FIGURE 54.

Description: Cippus with dancers.

Present Location: Perugia, Archaeological Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CLII.

FIGURE 55.

Description: Dancer.

Date: 480-470 B.C.

Original Location: Tarquinii, Tomba del Triclinio.

Reproductions: Pallottino, M. Art of the Etruscans. p. 1.

GLADIATORIAL CONTESTS

The Etruscan gladiatorial contests, which possibly influenced the Roman contests, were based upon the "game of Phersu." It was not really a game, but presumably a fight for one's life. Perhaps the Etruscan influence has been over-emphasized, as there are only three such representatives of the game being practised in Etruscan tomb painting. Phersu appears in the Tomba degli Auguri (Figure 56), the Tomba delle Olimpiadi (Figure 57), and the Tomba del Pulcinella (Figure 58). All these tombs come from the vicinity of Tarquinia. Also, according to Stutzer, a relief now in the museum in Aquila shows a gladiatorial combat. The gladiators are fighting each other dressed in armour and with spears and shields.¹⁵⁹ Poulsen also records a gladiatorial scene.¹⁶⁰ An early archaic Etruscan terracotta sarcophagus, now in the British Museum, shows a scene of a battle with men and women as spectators. On the back is a banqueting scene representing the funeral feast. Other evidence comes from a bronze situla. Two boxers seem to be fighting with the objects in their hands similar to halteres. This may have been part of a brutal fight. The prize seems to be between them (Figure 59). Also the Corsini chair has a picture of two boxers fighting with objects in their hands (Figure 60).¹⁶¹

¹⁵⁹H.A. Stutzer. op. cit., p. 42.

¹⁶⁰F. Poulsen. op. cit., p. 14.

¹⁶¹E.N. Gardiner. Athletics of the Ancient World. (Oxford: At the Clarendon Press, 1967), p. 122.

The best example of Phersu is preserved in the Tomba degli Auguri. In this painting a masked man, called Phersu due to an inscription beside him, has a dog on a long leash which is attacking another man with a sack over his head and a club in his hand (Figure 61). The aim of Phersu, who is likely the dog's trainer, is apparently to get his dog to bite the man until he dies, and the object of the person being attacked is to try and hit and apparently kill the dog with his club.

Richardson suggests that the man is acting out the scene in which Hercules comes to get Cerberus from the underworld; the blindfold ensures that the darkness of Hades is real to him.¹⁶² The masked actor wears a false beard, a cap with pointed ears, and a tight jerkin, a costume evidently of the underworld. The actor, who was supposed to be Hercules, was to free himself and capture the dog. On the other wall, a picture of Phersu running has been drawn (Figure 62). This is a much debated figure as the entire content is not clear because the figures next to him have disappeared.

The Tomba delle Olimpiadi exhibits Phersu, but much has been lost. Only the head of each remains (Figure 57). Tomba del Pulcinello also shows Phersu attending in a checkered jerkin (Figure 58).

This rite owes its origin to earlier funeral occasions which offered sacrifices and offerings in order to comfort the deceased. Homer wrote, ". . . let us draw nigh and mourn

¹⁶²E. Richardson. op. cit., p. 229.

Patroclus; for that is the due of the dead."¹⁶³ After, sacrifices and games were held in honour of Patroclus.

The Etruscans never did go to the extreme that the Romans did in holding gladiatorial contests, but they were probably the initiators of this type of contest. Literary evidence is provided by Athenaeus who believed the Romans developed the custom from the Etruscans, although some influence may have come from Campania. As early as the seventh century, Campania was an Etruscan colony. The game of Phersu was undoubtedly brought here by the conquerors and eventually grew in popularity. The name lanista, which was given to the superintendent or trainer of the Roman gladiators, was an Etruscan word.¹⁶⁴ The Etruscan gladiatorial contest was only held at the funeral of the dead and even the Romans copied this idea during the Republic. Other evidence for the Etruscan origin of the gladiatorial contests is dependent upon the writings of Tertullian. He wrote:

We have laughed, amid the noon's blend of cruelty and absurdity, at Mercury using his burning iron to see who was dead. We have seen Jove's brother, too, hauling out the corpses of the gladiators, hammer in hand.¹⁶⁵

¹⁶³Homer. The Iliad. XXIII. 7. trans A.T. Murray. (Loeb Classical Library: London: William Heinemann Ltd., Vol. II, 1929), p. 495.

¹⁶⁴G. Dennis. op. cit., p. 71.

¹⁶⁵Tertullian. "Apologeticus," Apology and Spectaculis. XV.5. trans. T.R. Glover (Loeb Classical Library: London: William Heinemann Ltd., 1931), p. 79.

Jove's brother, in Etruscan religious mythology, is Charun, the god who took the dead to the underworld. He is distinguished mainly by the large hammer that he carries with him.

From the word Phersu, much can be learned. The syllable "pher" is well known in Greek, Roman and Etruscan mythology. The name of the wife of Hades, the goddess of the Underworld, begins with it. She was known as Persipnei by the Etruscans. The Greeks called her Persephone and the Romans Proserpina.¹⁶⁶ From this, Phersu is understood to be a god of the Underworld. The word phersu can be related further to the Latin persona. Persona means "the mask." Persona means even more, approximately that which we understand by "person." The evolution of the word "person" from the Etruscan word "Phersu" is explained by Stutzer.¹⁶⁷

According to Stutzer, a mask is worn by an actor and differs according to the role; therefore, persona also means "role." The role will determine the character of the actor, so then persona is also called "character." The concept of persona has spread itself out. It has evolved to mean an idea for a certain character, a very definite human being. In this way "Phersu" comes to mean "person."

Heurgon mentions that Apuleius, in describing the accessories of a theatre during his time, tells about the tunic

¹⁶⁶H.A. Stutzer. loc. cit.

¹⁶⁷Ibid., p. 43.

worn by the mimics.¹⁶⁸ It was a garment made of various patches sewn together and called centunculus. The description closely resembles the jacket seen on Phersu in Tomba del Pulcinella.

The Atellana, a popular kind of farce, had enjoyed its first success in Atella, a small town near Naples in an Etruscanized Campania, before being transferred to Rome.¹⁶⁹ One of the essential features of the Atellana performers was that they should be masked. Also, in Etruria proper, the possible existence of comic games cannot be denied since the Oscan had similar games.¹⁷⁰ Echoes of these games may be preserved in the Atellanae.

JAVELIN

It is difficult to find evidence that shows the javelin used in athletic games. Most evidence is confused because of the similarity between the athletic javelin and spears of hunting and war. Literary evidence is scanty. Pliny wrote about the origin of the javelin:

Spears for skirmishing by Tyrrhenus, the javelin by the same.¹⁷¹

The name Tyrrhenus is Etruscan, and this might infer that the Etruscans invented the javelin.

The representations of scenes showing the javelin in use

¹⁶⁸J. Heurgon. op. cit., p. 214.

¹⁶⁹Ibid.

¹⁷⁰Ibid., p. 215.

¹⁷¹Pliny. Natural History. VII. lvi. 201. trans H. Rackham. (Loeb Classical Library: London: William Heinemann Ltd., Vol. II, 1942), p. 641.



Figure 56.



Figure 58.

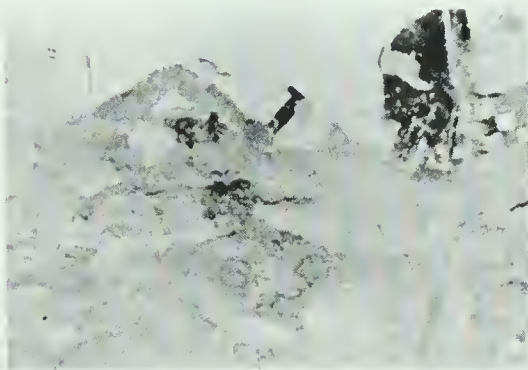


Figure 57.

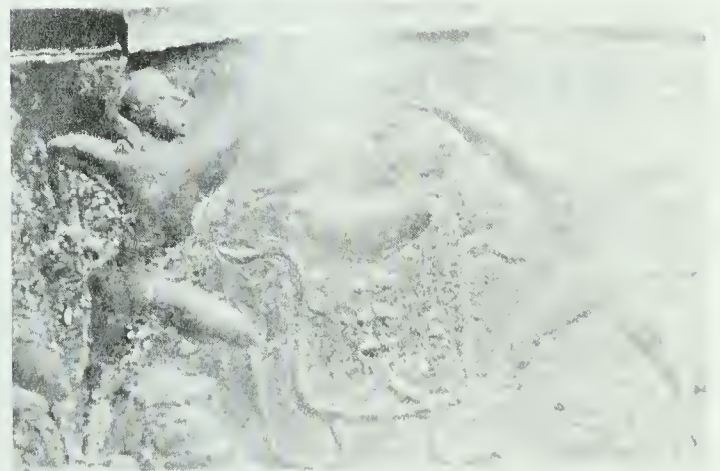


Figure 59.

FIGURE 56.

Description: Phersu.

Date: 530 B.C.

Original Location: Tarquinii, Tomba degli Auguri.

Reproductions: Poulsen, F. Etruscan Tomb Paintings. Fig. 4.

FIGURE 57.

Description: Phersu and opponent.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Olimpiadi.

Reproductions: Bartoccini, R., Lerici, C.M., and Moretti, M.

La Tomba delle Olimpiadi.

Lerici, C.M. Nuove Testimonianze dell'Arte
e Della Civiltà Etrusca. p. 86.

FIGURE 58.

Description: Phersu.

Date: 420-400 B.C.

Original Location: Tarquinii, Tomba del Pulcinella.

Reproductions: Poulsen, F. Etruscan Tomb Paintings. Fig. 6.

FIGURE 59.

Description: Boxers with halteres or dumb-bells.

Date: Late sixth century B.C.

Present Location: Providence, Museum of Art.

Reproductions: Richardson, E. The Etruscans. Pl. XXX.



Figure 60.



Figure 61.



Figure 62.

FIGURE 60.

Description: Corsini chair, boxers with halteres or dumb-bells.

Date: Fourth or third century B.C.

Present Location: Rome Corsini gallery.

Reproductions: Diem, C. Weltgeschichte des Sports und der Leibeserziehung. Pl. 171.

Gardiner, E.N. Athletics of the Ancient World. Ill. 78.

Heurgon, J. Daily Life of the Etruscans. Ill. 8.

Andreotti, G. Sport Ed Arte. Fig. 12.

FIGURE 61.

Description: Phersu and opponent.

Date: 530 B.C.

Original Location: Tarquinii, Tomba degli Auguri.

Reproductions: Poulsen, F. Etruscan Tomb Paintings. Fig. 4.

FIGURE 62.

Description: Phersu.

Date: 530 B.C.

Original Location: Tarquinii, Tomba degli Auguri.

Reproductions: Mansuelli, G.A. Le Tombe di Tarquinia. Cap. 2.

Pallottino, M. Etruscan Painting. p. 41.

during an athletic contest are few. The best representation of a javelin thrower is from a painting on the Tomba della Scimmia at Chiusi (Figure 63). A naked competitor is in the act of inserting the index and middle finger of his right hand into an amentum. The Greeks used the amentum in their contests, but because of the scarcity of evidence it is difficult to see if this was a common practice among the Etruscans. A javelin thrower is also seen on an amphora representing funeral games (Figure 64). The javelin thrower in Tomba della Scimmia is wearing a belt around his waist which Passamonti believes indicates a professional athlete.¹⁷²

Dennis believed that, as in the Tomba del Poggio al Moro, the armoured dancer is about to throw his javelin and therefore could be classified as a javelin thrower.¹⁷³

Many authors think that in the Tomba delle Bighe, the man with the long pole is not a javelin thrower, but rather a pole vaulter about to put his pole into the ground to begin his vault (Figure 65). No object to jump over is indicated as in our method of pole vaulting, but perhaps the performance was one of distance rather than height. Others believe the athlete is stringing his amentum. In this same tomb there is also an athlete handing a javelin to a boy who is about to throw it in front of the two referees or instructors.¹⁷⁴

¹⁷²R. Passamonti. op. cit., p. 78.

¹⁷³G. Dennis. Vol. II. op. cit., p. 342.

¹⁷⁴R. Passamonti. op. cit., p. 71.

Another bronze statue is generally considered to be a javelin thrower (Figure 66). The athlete has planted his left foot and is about to throw his javelin. However, in the statue, the javelin is missing.

JUMPING

It is difficult to ascertain if jumping was for height, distance, or even if it included more than one jump. Halteres seemed to have been used at times. In the Tomba del Colle Casuccini halteres are used as well as in Tomba del Poggio al Moro. In Tomba delle Olimpiadi the jumper seems to be in the air in a landing position with his hands behind him, as if he were holding halteres. This, however, is not certain as the painting is damaged, cutting off the legs and the place where the halteres would be in the hands (Figure 67). The man with the halteres from the Tomba del Colle Casuccini seems to be exercising with the halteres and using them as bar-bells (Figure 52). Perhaps they are in fact, bar-bells and not halteres. Dennis wrote about a naked man jumping with halteres in the Tomba del Poggio al Moro, but no picture is available.¹⁷⁵

In an Etruscan mirror (Figure 68) a jumper appears to be in the midst of landing. However, he does not have halteres. A flutist plays while he jumps. An Etruscan statue depicts a broad jumper holding halteres which are partially broken (Figure 69). On a candelabrum (Figure 70) a broad-shouldered man stands with a pair of jumping weights in his hands. Another

¹⁷⁵G. Dennis. Vol. II. op. cit., p. 342.



Figure 63.



Figure 65.



Figure 64.



Figure 66.

FIGURE 63.

Description: Javelin thrower inserting amentum and boxers.

Date: 480-470 B.C.

Original Location: Chiusi, Tomba della Scimmia.

Reproductions: Diem, C. Weltgeschichte des Sports und der Leibeserziehung. Pl. 175.

FIGURE 64.

Description: Amphora, javelin and discus throwers, climbing of the greased pole and spectators.

Date: Late sixth century B.C.

Present Location: British Museum.

Reproductions: Beazley, J.D. Etruscan Vase Painting. Pl. II.

FIGURE 65.

Description: Javelin thrower or pole vaulter.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Gardiner, E.N. Athletics of the Ancient World. Ill. 75.

Weege, F. Etruskische Malerei.

FIGURE 66.

Description: Bronze, javelin thrower.

Date: VI century B.C.

Present Location: Rome, Villa Giulia.

Reproductions: Andreotti, G. Sport Ed Arte. Fig. 32.

statue depicts a broad jumper in motion (Figure 71). The athlete appears to be doing a standing broad jump. The halteres are at the top of the upswing and are just about to be swung down.

A pair of lead halteres, found at Vulci and now in the British Museum, exactly resemble those in shape held by the athlete on the candelabrum.¹⁷⁶ Another jumper is seen on a candelabrum from the Guglielmi Collection in the Vatican Museum. It is also from Vulci and is dated at the end of the fifth century B.C.¹⁷⁷

Another type of jump may have been a pole-vault for height. The athlete in the Tomba delle Bighe seems to indicate that he is about to pole-vault, but the position of his hands makes it doubtful. It might be a jump for distance rather than for height. However, Passamonti believes the athlete is a pole-vaulter in the modern sense, even if there is nothing to jump over.¹⁷⁸

BOXING

The oldest compositions of boxing are found on the pails of bronze sheet metal of Benvenuti, Watsch, Bologna, Matrei, Kuffarn and Styria; as well as the Corsini throne.¹⁷⁹ On a

¹⁷⁶ S. Haynes. Etruscan Bronze Utensils. (London: The Trustees of the British Museum, 1965), p. 21.

¹⁷⁷ Ibid., p. 169.

¹⁷⁸ R. Passamonti. op. cit., p. 71.

¹⁷⁹ E.N. Gardiner. loc. cit.

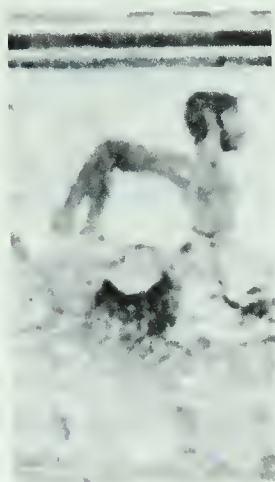


Figure 67.



Figure 68.



Figure 69.

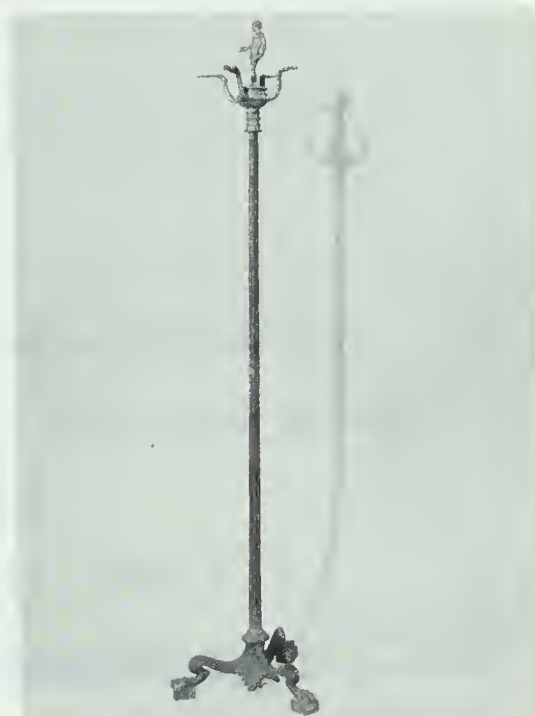


Figure 70.



Figure 71.

FIGURE 67.

Description: Jumper.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Olimpiadi.

Reproductions: Bartoccini, R., Lerici, C.M., and Moretti, M.

La Tomba delle Olimpiadi.

Bloch, R. Etruscan Art. Ill. 79.

Lerici, C.M. Nuove Testimonianze Dell'Arte
e Della Civiltà Etrusca. p. 85.

FIGURE 68.

Description: Long jumper with flutist and athlete with
strygil.

Reproductions: Gerhard, E., Klugemann, A., and Korte, G.,
Etruskische Spiegel.

FIGURE 69.

Description: Athlete holding halteres.

Reproductions: Martha, J. L'Art Etrusque.

FIGURE 70.

Description: Bronze candelabrum with athlete holding
halteres.

Date: About 400 B.C.

Present Location: London, British Museum.

Reproductions: The British Museum. Bronze 668.

FIGURE 71.

Description: Standing broad jump with halteres.

Date: Early fifth century B.C.

Original Location: Falerii Veteres.

Present Location: Rome, Villa Giulia.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.

Ill. 22.

Giglioli, G.Q. L'Arte Etrusca. Tav. CCIX,

#5.

bronze situla a boxing match in which the boxers are shown with armed fists is pictured (Figure 59). The fighters are holding dumb-bells in their hands. The Certosa situla pictures a pair of small boxers on the opposite ends of a long couch (Figure 12). The boxers on the stelai from Bologna do not seem to have the dumb-bells of the other situla.¹⁸⁰ Another boxing match with dumb-bells is seen on the Corsini throne (Figure 60). Without a doubt, fights with armed fists belonged with the Etruscans; the brutality carried on into the Roman gladiatorial world.¹⁸¹

Eratosthenes is said to have written in the first book of the Olympianics that "the Tirreni fight to the music of pipes."¹⁸² This is shown in the Tomba della Scimmia and the Tomba del Colle Casuccini (Figure 72); as well as on an amphora (Figure 73). Thongs, as in the Greek himantes, were popular although many boxers are pictured without thongs. Thongs are indicated by boxers in Tomba della Iscrizioni and on a bronze mirror (Figure 74).

Many paintings show the upright stance of the boxer (Figure 63). One hand is usually stretched forward, open and ready for defense, the other, back and closed, ready for the attack. Many of the scenes seem to show that the favourite

¹⁸⁰ Ibid.

¹⁸¹ C. Diem. Weltgeschichte des Sports und der Leibeserziehung. trans. A. Bolster. (Stuttgart: Im Cotta-Verlag, 1960), p. 280.

¹⁸² G. Buonamici. "Ateneo. Delpnesoph. IV. 157" op. cit., p. 296.

punch was similar to a "rabbit" punch.

In the Tomba della Iscrizioni, according to Dennis, there is a "T" shaped bar between two pugilists.¹⁸³ The bar is set at chest height to keep the boxers apart. The Tomba delle Bighe shows two pugilists in action. One is in the "on guard" stance while the other seems to be attacking with the left arm extended and the right arm raised as if to give a "rabbit" punch. Their hands, wrists and forearms, as in the Greek manner, are wrapped in strips of leather (Figure 75).

There are also many scenes of a single boxer who seems to be practicing "shadow" boxing. This is evident in the Tomba del Colle Casuccini, where a nude boxer is seen shadow boxing to the rhythm of a double flute (Figure 72). In the Tomba del Letto Funebre, a gigantic pugilist seems to be recalling his actions of a past fight. A slave is mopping blood from his nose with a sponge.¹⁸⁴ A giant boxer is pictured in Tomba Cardarelli (Figure 76).

The Ficoroni cista shows a naked boxer at a punching bag (Figure 77). Whether this scene is Etruscan or not is debatable. However, it may be the Greek theme with Etruscan habits inserted. The Peter cista is also of the same type. It shows boxers fighting with thongs, while a referee, of the Greek type, watches. A punching bag hangs from a tree (Figure 78).

Livy writes how popular the Etruscan boxers were to early

¹⁸³Ibid.

¹⁸⁴G. Dennis. Vol. I. op. cit., p. 317.

Rome:

The entertainment was furnished by horses and boxers, imported for the most part from Etruria.¹⁸⁵

This indicates that Etruscan boxers must have been of a high caliber in comparison with the other boxers.

A bronze boxer is seen in the photograph from the British Museum (Figure 79). He is in the "on guard" stance. Spectators are depicted on a buccherio from Chuisi. They seem to be watching a flutist play during a boxing match (Figure 80).

DISCUS

The only unquestionable fact about discus throwing is that the discus was round. The Tomba delle Olimpiadi, Tomba delle Bighe, and Tomba del Poggio al Moro, show discoboli. In the Tomba delle Bighe a discobolus is shown speaking with an athlete in the presence of two judges. Another referee or instructor seems to be instructing some discoboli in the fine arts of throwing (Figure 81). The discobolus in the Tomba delle Olimpiadi shows a considerable stylistic ability and skill in composition,¹⁸⁶ but again, little can be learned of the exact nature of this event due to the damaged quality of the fresco (Figure 82). In Tomba del Poggio al Moro a discobolus is about to cast his discus.¹⁸⁷

¹⁸⁵Livy I.xxv. 9. trans. B.O. Foster. (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1957), p. 131.

¹⁸⁶R. Bartoccini, C.M. Lerici, and M. Moretti. La Tomba delle Olimpiadi. (Milano: C.M. Lerici Editore, 1959), p. 66.

¹⁸⁷G. Dennis. Vol. II. op. cit., p. 342.



Figure 72.



Figure 73.



Figure 74.

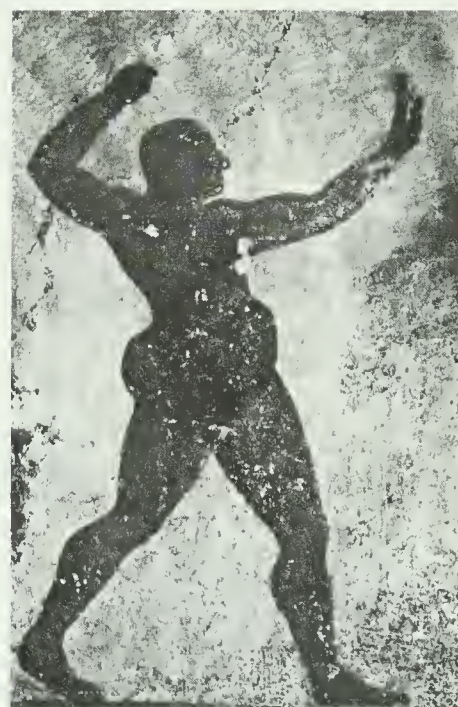


Figure 76.



Figure 75.

FIGURE 72.

Description: "Flying Mare" and shadow boxer.

Date: 500-490 B.C.

Original Location: Chiusi, Tomba del Colle Casuccini.

Reproductions: Stutzer, H.A. Aus der Fruhzeit Italiens: Die Etrusker. Ill. 35.

FIGURE 73.

Description: Amphora, boxing to the flute.

Date: Late sixth century B.C.

Present Location: British Museum.

Reproductions: Beazley, J.D. Etruscan Vase Painting. Pl. II.

FIGURE 74.

Description: Boxers.

Date: IV century B.C.

Present Location: Rome, Vatican Museum.

Reproductions: Andreotti, G. Sport Ed Arte. Fig. 119.

FIGURE 75.

Description: Boxers and wrestlers.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.

Ill. 75.

Weege, F. Etruskische Malerei.

FIGURE 76.

Description: Giant boxer.

Original Location: Tomba Cardarelli.

Reproductions: Mansuelli, G.A. Le Tombe di Tarquinia.

Cap. 17.



Figure 77.



Figure 79.



Figure 78.



Figure 80.

FIGURE 77.

Description: Ficoroni cista, boxer at a punching bag.

Date: IV century B.C.

Present Location: Rome: Villa Giulia.

Reproductions: Andreotti, G., Sport Ed Arte. Fig. 121.

Mansuelli, G.A. Etruria and Early Rome.

Fig. 54.

FIGURE 78.

Description: Peter cista, boxers and massaging.

Date: IV century B.C.

Present Location: Rome: Vatican Museum.

Reproductions: Andreotti, G., Sport Ed Arte. Fig. 120.

FIGURE 79.

Description: Bronze, boxer.

Date: About 490 B.C.

Present Location: The British Museum.

Reproductions: The British Museum. Bronze 526.

FIGURE 80.

Description: Bucchero, flutist with spectators.

Date: VII-VI centuries B.C.

Original Location: Chiusi.

Present Location: Hannover, Kestner Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. LI.

On an amphora a discobolus is seen in action during the funeral games (Figure 64). The British Museum has a bronze discus thrower holding a discus in a position so as to suggest it is the beginning of the delivery (Figure 83). Another discus thrower on a candelabrum shows the end of the beginning swing (Figure 84). A cinerary urn has a discus thrower on top with the discus being brought up to the beginning position (Figure 85). A pair of bronze statuettes depict a discus thrower standing and holding his discus (Figure 86), and a discus thrower in the act of throwing (Figure 87).

RUNNING

Running is also part of the funeral games. Running appears in two tombs, the Tomba del Poggio al Moro (Deposito de'Deii) and the Tomba delle Olimpiadi. It appears also on a cinerary urn and on a bronze minor.

It is difficult, as usual, to describe anything specific about the style or the distance run. However, the Tomba del Poggio al Moro shows the start of a race. This is unique and perhaps it is an insight on how the Etruscans, and possibly even the Greeks, started their races.

The Tomba del Poggio al Moro has four runners starting a race (Figure 88). They are in the ready position with one leg slightly advanced in front of the other. The referee or instructor is giving the starting signal to the runners while another referee appears to be supervising the legality of the start.



Figure 81.



Figure 82.



Figure 83.



Figure 84.

FIGURE 81.

Description: Discus throwers and instructor.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Weege, F. Etruskische Malerei.

FIGURE 82.

Description: Discus thrower.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Olimpiadi.

Reproductions: Lerici, C.M. Nuove Testimonianze Dell'Arte
e Della Civiltà Etrusca. p. 85.

FIGURE 83.

Description: Discus thrower.

Date: About 480 B.C.

Original Location: Campania.

Present Location: The British Museum.

Reproductions: The British Museum. Bronze 675.

FIGURE 84.

Description: Discus thrower.

Present Location: Rome, Villa Giulia Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CCXVI.



Figure 85.



Figure 86.



Figure 87.

FIGURE 85.

Description: Cinerary urn in bronze with riders and discus thrower.

Date: 500 B.C.

Original Location: Capua.

Present Location: New York, Metropolitan Museum.

Reproductions: Pallottino, M. Art of the Etruscans. Pl. 73.

Richter, G.M. Handbook of the Etruscan
, Collection. Fig. 81.

Poulsen, V. Etruscan Culture, Land and People.
Fig. 370.

FIGURE 86.

Description: Bronze statuette of a discus thrower.

Date: End of sixth century B.C.

Present Location: Santa Barbara, Wright Ludington.

Reproductions: Del Chiaro, M.A. Etruscan Art From West Coast
Collections. Pl. 48.

FIGURE 87.

Description: Bronze statue of a discus thrower.

Date: About 500 B.C.

Present Location: London, Esmond Durlacher Collection.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.
Ill. 128.

The Tomba delle Olimpiadi has three runners in the midst of a race. The leading runner and the last runner are bearded. All have a thin loin cloth around the waist. It is difficult to tell if this is a long distance race or just a sprint race. The arm positions seem incorrect for either distance. The portrayal of the legs is also inaccurate as the runners are shown with both left leg and left arm in a forward position, which is incorrect for a runner (Figure 89).

A funeral urn shows three runners running a race (Figure 90). The runners seem to be nearing the goal. A judge is awaiting the winner with the prize. Three jars, probably filled with oil, are the other prizes in the race.¹⁸⁸ The final representation is on a bronze mirror, which has an engraved picture of a boy running over the sea (Figure 91).

WRESTLING

Wrestling seems to be quite popular among the athletic subjects in the tombs. Perhaps the most famous is in the Tomba degli Auguri (Figure 92). In this representation two wrestlers are shown engaged in a match. The younger one has seized both wrists of his older opponent. Three bowls are in the background, although the artist has been unable to draw them as such. They seem to be in the middle, between the wrestlers. The bowls apparently are the prizes for which the wrestlers are fighting. A referee or Tevarath (Etruscan), with a staff or lituus in hand, is watching for any illegal holds.¹⁸⁹ A referee

¹⁸⁸R. Passamonti. op. cit., p. 67.

¹⁸⁹Ibid., p. 74.



Figure 88.



Figure 89.

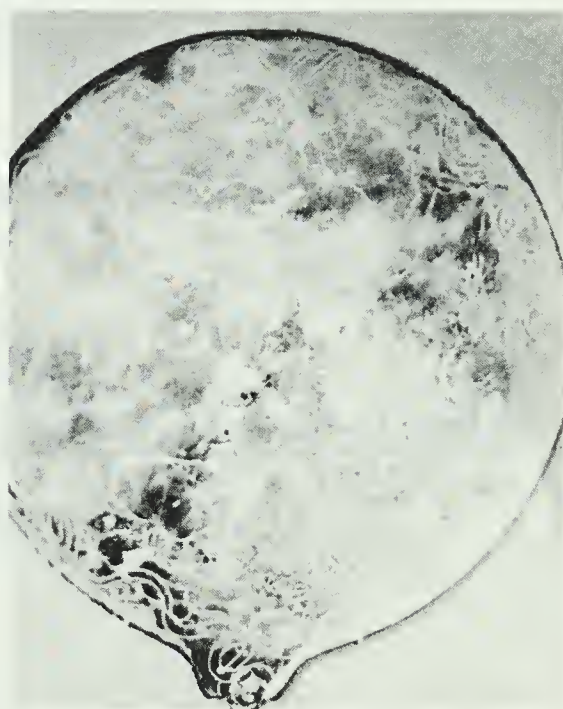


Figure 91.



Figure 90.

FIGURE 88.

Description: Runners starting race.

Date: 490-480 B.C.

Original Location: Chiusi, Tomba del Poggio al Moro.

Reproductions: Diem, C. Weltgeschichte des Sports und der Leibeserziehung. Pl. 176.

FIGURE 89.

Description: Runners in midst of a race.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Olimpiadi.

Reproductions: Bartoccini, R., Lerici, L.C. and Moretti, M.

La Tomba delle Olimpiadi.

Lerici, C.M. Nuove Testimonianze Dell'Arte e Della Civiltà Etrusca. p. 84.

FIGURE 90.

Description: Three runners in a race.

Date: VI century B.C.

Original Location: Chiusi.

Present Location: Palermo, National Museum.

Reproductions: Andreotti, G. Sport Ed Arte. Fig. 21.

FIGURE 91.

Description: Boy running over the sea.

Date: Late Archaic.

Present Location: London, British Museum.

Reproductions: Gerhard, E., Klugeman, A., and Korte, G.

Etruskische Spiegel. Pl. CCLXXX19.

Richardson, E. The Etruscans. Pl. XXIX.

is also seen in the Tomba della Scimmia, watching one wrestler use a hold commonly known as the "flying mare" (Figure 97). This move is also evident in the Tomba del Colle Casuccini (Figure 72). In the Tomba del Poggio al Moro a pair of athletes are wrestling while an umpire leans on his staff.¹⁹⁰ A jar of oil is near the wrestlers.

On the right wall of the Tomba delle Bighe two wrestlers or pancratiasts are in action (Figure 93). The action of the referee suggests that it is a wrestling match and not a pancration bout. One man is on all fours while the top man is hurling himself down and trying to hit the man with his fist. The referee raises his staff as if to interrupt the match, and this seems to indicate that the move is illegal.

Also, on the Corsini throne, two groups of two wrestlers have clasped each other's hands and are preparing to undertake a move (Figure 60). A bronze of mythological context shows Peleus wrestling with Thetes (Figure 94). A handle of a cista shows a man and a girl wrestling (Figure 95). Each has an arm around the other's neck and each is trying to pry the other person's arm off the neck. Finally, a bronze mirror shows Peleus and Atlanta wrestling (Figure 96).

HORSE RACING

Horse racing was a popular sport and was probably practised by amateurs who held a high position in Etruscan society--

¹⁹⁰G. Dennis. Vol. II, op. cit., p. 342.



Figure 92.



Figure 94.



Figure 93.



Figure 96.



Figure 95.

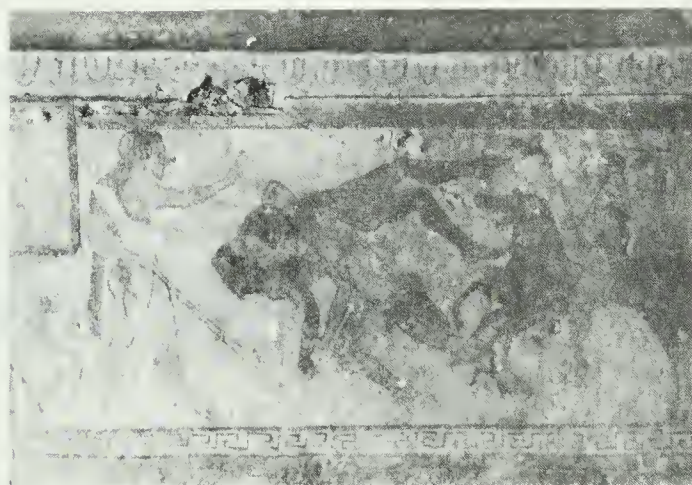


Figure 97.

FIGURE 92.

Description: Wrestlers.

Date: 530 B.C.

Original Location: Tarquinii, Tomba degli Auguri.

Reproductions: Mansuelli, G.A. Le Tombe di Tarquinia.

Cap. 4.

Poulsen, V. Etruscan Culture, Land and People.

Pl. 41.

FIGURE 93.

Description: Pancration or wrestling.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.

Fig. 75.

Weege, F. Etruskische Malerei.

FIGURE 94.

Description: Bronze, Peleus wrestling with Thetes.

Date: About 450 B.C.

Present Location: London, British Museum.

Reproductions: The British Museum. Bronze 667.

FIGURE 95.

Description: Bronze, handle of cista with man and girl wrestling.

Date: About 350 B.C.

Present Location: London, British Museum.

Reproductions: The British Museum. Bronze 748.

FIGURE 96.

Description: Peleus and Atlanta wrestling.

Original Location: Vulci.

Present Location: Rome, Gregory Museum (Vatican).

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CCXXVI.

FIGURE 97.

Description: "Flying mare" and instructor or judge.

Date: 480-470 B.C.

Original Location: Chiusi, Tomba della Scimmia.

Reproductions: Pallottino, M. Etruscan Painting. p. 65.

certainly they were not slaves.¹⁹¹ When Lucius Tarquinius Priscus founded the Circus Maximus he was to have brought horses from Etruria to furnish part of the entertainment.¹⁹² Herodotus also writes:

The Agyllaeans sent to Delphi, desiring to heal their offence, and the Pythian priestess bade them do what the people of Agylla to this day perform: for they pay great honours to the Phocaeans, with religious rites and games and horse-races.¹⁹³

They rode either "side-saddle" (Figure 98) or "western" (Figure 99). They had no saddle so the control of their horse was by halter and bit. The riders apparently used short whips to speed their horses on. In Tomba del Triclinio both horsemen, on either side of the doorway, hold whips (Figure 100).

The start of a race is indicated in the Tomba della Iscrizioni and in the Tomba del Barone. In the Tomba della Iscrizioni two youths, riding bare-back with short whips, show the start of a race.¹⁹⁴ The Tomba del Barone shows two riders, one on each side of a scene. Dennis believes the riders to be preparing for a race, the prizes being the chaplets or crowns hanging above them.¹⁹⁵

The finish of the race is indicated in the same two tombs. In the Tomba della Iscrizioni, the winner has dropped his reins, thrown away his whip, and moved forward waving his hands in

¹⁹¹J. Heurgon. op. cit., p. 206.

¹⁹²Livy. loc. cit.

¹⁹³Herodotus. I: 167. op. cit., p. 209.

¹⁹⁴R. Passomonti. op. cit., p. 71.

¹⁹⁵G. Dennis. Vol. I. op. cit., p. 369.

excitement (Figure 101).¹⁹⁶ He is greeted by a man holding a wreath in one hand and a laurel branch in the other. The other three riders are whipping their horses, each trying to finish second. On the right hand wall of the Tomba del Barone, the race seems to be completed.¹⁹⁷ Both competitors seem to be claiming the prize (Figure 102), each is holding up a chaplet to show his victory. The left wall apparently refers to the settlement of the dispute. A woman or priestess of the games seems to be the arbitress (Figure 103).

Another type of horse race may have taken place with one rider using two horses. In this situation a rider used two horses which he raced down a course and then leaped alternately from one to another, at a full gallop (Figure 104).¹⁹⁸ Poulsen writes that a race with a lead horse was an oriental custom, being depicted for the first time on Phoenician metal bowls of the eighth and seventh centuries B.C. The "side-saddle" style of riding is of Scythian origin.¹⁹⁹ Braun writes that it could be comparable to the Numidians in battle, or the desultores of the Roman circus. Both could ride a pair of horses springing from one to the other.²⁰⁰

A small Etruscan wine pitcher was found in a tomb at

¹⁹⁶M. Johnstone. op. cit., p. 14.

¹⁹⁷G. Dennis. Vol. I. op. cit., p. 369.

¹⁹⁸R. Passamonti. loc. cit.

¹⁹⁹F. Poulsen. op. cit., p. 27.

²⁰⁰G. Dennis. Vol. II. op. cit., p. 331.

Tragliatella, not far from Caere (Figure 105).²⁰¹ It is often referred to as the Tragliatella Oinochoe. The oinochoe dates from the seventh century B.C. On it, seven warriors are moving in a fast dance step.²⁰² They are naked except for a loin cloth. The warriors are armed with a round shield and spears. They wear no helmets but have long hair. The crest on the shield is that of a wild boar. This indicates that the soldiers are all of the same group. Under the handle is a naked man carrying a long pole and lance and two horsemen, with their heads uncovered. The horsemen are bare-footed and carry a round shield with a crest of a bird on it. Both hold the shield in their left hand and with their right hand they hold the reins. The second rider also holds a lance. Next to them is a labyrinth with seven circles. Inside the labyrinth is the inscription Truia.²⁰⁴ The two horsemen seem to come out of the labyrinth (Figure 106).

The Roman form of this game was known as Troiae Lusus, Ludicrum Troiae or Troia.²⁰⁴ The poet Virgil ascribes the introduction of this game to the Trojan Ascanius, son of Aeneas,

²⁰¹J.L. Heller. "Labyrinth or Troy Town?" The Classical Journal. (Menasha: G. Banta Publishing Co., Vol. 42, No. 3, (December) 1946), p. 129.

²⁰²G.Q. Giglioli. "L'Oinochoe Di"Tragliatella." Studi Etruschi. trans. M. Hermansen. (Frienze: Rinascimento Del Libro, Vol. III, 1929), p. 120.

²⁰³Ibid., p. 121.

²⁰⁴J.L. Heller. op. cit., p. 128.

but this is probably doubtful.²⁰⁵ This famous Roman game was reserved for children and young people under the age of seventeen. Suetonius wrote about the game:

The game called Troy was performed by two troops, of younger and of older boys.²⁰⁶

Virgil refers to the game of Troy in his epic the Aeneid:

"Away," he cries, "go tell Ascanius, if he has with him his boyish band in readiness, and has marshalled the manoeuvres of his horses, to lead forth his troops in his grandsire's honour and show himself in arms." . . . All have their hair duly crowned with a trimmed garland; each carries two cornel spear-shafts tipped with iron, some have polished quivers on their shoulders; high on the breast around the neck passes a pliant circlet of twisted gold. Three in number are the troops of horse, and three riding captains; the boys, two groups of six following each, look gay with parted troop and like commanders.

. . . Epytides shouted from afar the looked-for signal and cracked his whip. They galloped apart in equal ranks, and the three companies, parting their bands, broke up the columns; then recalled, they wheeled about and charged with levelled lances. Next they enter on other marches and other counter-marches in opposing groups, interweaving circle with alternate circle, and waking an armed mimicry of battle. And now they bare their backs in flight, now turn their spears in charge, now make peace and ride on side by side. As if old in high Crete 'tis said the Labyrinth held a path woven with blind walls, and a bewildering work of craft with a thousand ways, where the tokens of the course were confused by the undiscoverable and irretraceable maze: even in such a course do the Trojan children entangle their steps, weaving in sport their flight and conflict,

²⁰⁵ Ibid., p. 139.

²⁰⁶ Suetonius. "The Deified Julius," The Lives of the Caesars. XXXIX. 2. trans. J.C. Rolfe. (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1914), p. 53.

like dolphins that, swimming through the wet main, cleave the Carpathian or Libyan seas and play amid the waves. This manner of horsemanship, these contests Ascanius first revived when he girt Alba Longa with walls, and taught the Early Latins,²⁰⁷

On the vase it is difficult to tell if the men were really youngsters. However, it cannot be certain that a form of the game that was played in the seventh century B.C. may not have been reserved just for youngsters as it was in later Imperial times.²⁰⁸ Three facts are certain. They are the presence of two armed riders, the presence of the labyrinth, and the word Truia which is written in the labyrinth. The word has nothing to do with Troy. Truia or Troia is the arena, the place where the games took place.²⁰⁹ The game was restored, near the end of the Republic, and, at the time of Augustus, three groups of twelve boys pretended to flee and then attack each other.²¹⁰

It is possible that in Etruscan times the game belonged to men and boys, and then towards the end of the Republic the game belonged to only boys.²¹¹ It is also possible that the game may have been played at a festive as well as a funeral occasion.

Also the Salian dance has often been called the "Troia

²⁰⁷Virgil. Aeneid. V. 548. trans. H.R. Fairclough. (Loeb Classical Library: London: William Heinemann Ltd., Vol. I, 1965), p. 481.

²⁰⁸G.Q. Giglioli. op. cit., p. 122.

²⁰⁹Ibid., p. 125.

²¹⁰Ibid., p. 127.

²¹¹Ibid., p. 130.

on foot."²¹² It was thought that the tribuni celerum, the commanders of the Roman cavalry, must have been present at the Salii rite. It appears that both the Salian dance and the Troia were meant, by their intricate armed movements, to strengthen the defense of a city by supernatural means.²¹³

Another game, similar to the Troia game, may be found on a bronze funeral urn from Campania (Figure 85). On top of the funeral urn is a discus thrower and around him circle four riders on Scythian dress.²¹⁴

CHARIOT RACING

Chariot racing seems to have been the most popular of all events and perhaps is one of the few sports in which the Etruscan nobles may have participated. Etruscan nobles often took their chariot teams to the games in early Rome. Pliny wrote:

A man of knightly rank at Volterra, Caecina, who owned a racing four-in-hand, used to catch swallows and take them with him to Rome and dispatch them to take the news of a win to his friends, as they returned to the same nest; they had the winning colour painted on them.²¹⁵

Although this occurs in the Republic it still shows how popular chariot racing was to the Etruscan. Linguistic

²¹²W.F.J. Knight. "Maze Symbolism and the Trojan Game." Antiquity. (Gloucester: Antiquity Publications Ltd., Vol. VI. 1932), p. 451.

²¹³Ibid.

²¹⁴C. Diem. op. cit., p. 286.

²¹⁵Pliny. X. xxxiii. 71. Natural History. trans. H. Rackham. (Loeb Classical Library: London: William Heinemann Ltd., Vol. III, 1947), p. 337.



Figure 98.



Figure 99.



Figure 100.



Figure 101.



Figure 102.

FIGURE 98.

Description: Side-saddle style of riding.

Date: 470-460 B.C.

Original Location: Tarquinii, Tomba del Letto Funebre.

Reproductions: None available.

FIGURE 99.

Description: Western style of riding.

Date: 510 B.C.

Original Location: Tarquinii, Tomba del Barone.

Reproductions: Mansuelli, G.A. Le Tombe Di Tarquinia.
Cap. 13.

FIGURE 100.

Description: Horsemen.

Date: 480-470 B.C.

Original Location: Tarquinii, Tomba del Triclinio.

Reproductions: Duell, P. Memoirs of the American Academy
in Rome.

Swindler, M.H. Ancient Painting. Ill. 408.

FIGURE 101.

Description: Finish of horse race.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba della Iscrizioni.

Reproductions: Poulsen, F. Etruscan Tomb Paintings. Fig. 8.

FIGURE 102.

Description: Winners claiming prize.

Date: 510 B.C.

Original Location: Tarquinii, Tomba del Barone.

Reproductions: None available.

FIGURE 103.

Description: Dispute.

Date: 510 B.C.

Original Location: Tarquinii, Tomba del Barone.

Reproductions: Bloch, R. Etruscan Art. Ill. 89.

Poulsen, F. Etruscan Tomb Paintings. Fig. 14.

FIGURE 104.

Description: Race with two horses.

Date: 480-470 B.C.

Original Location: Chiusi, Tomba della Scimmia.

Reproductions: Poulsen, F. Etruscan Tomb Paintings. Fig. 20.

FIGURE 105.

Description: The Tragliatella Oinochoe depicting the game
of Troy.

Date: VII century B.C.

Original Location: Tragliatella.

Present Location: Rome, Tittoni Collection.

Reproductions: Alföldi, A. Early Rome and the Latins. Pl. XIX.

Giglioli, G.Q. L'Arte Etrusca. Tav. LXXX.

Johnstone, M.A. The Dance in Etruria. Pl. VIII.



Figure 103.



Figure 104.

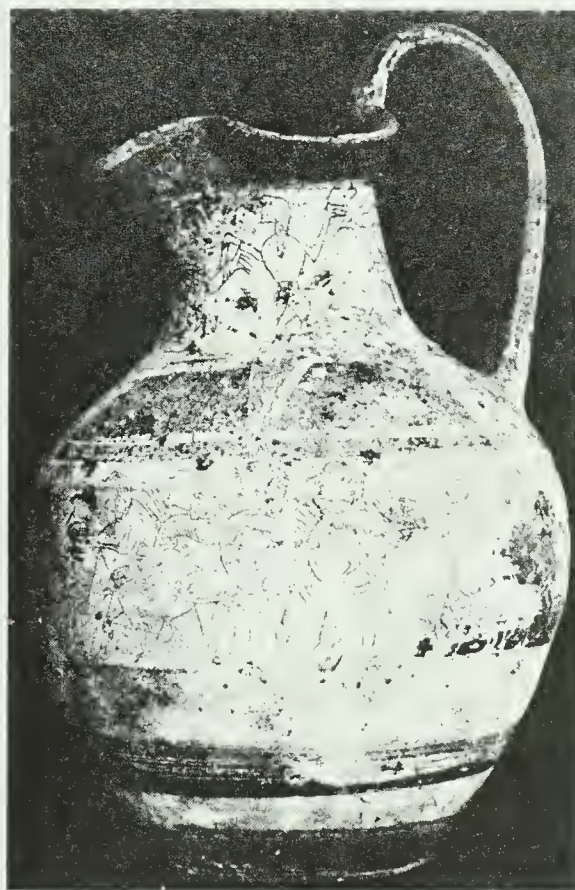


Figure 105.



Figure 106.

FIGURE 106.

Description: The Tragliatella Oinochoe depicting the
labyrinth.

Date: VII century B.C.

Original Location: Tragliatella.

Present Location: Rome, Tittoni Collection.

Reproductions: Alföldi, A. Early Rome and the Latins.

Pl. XX and XXII.

Giglioli, G.Q. L'Arte Etrusca. Pl. VIII.

evidence also shows how popular chariot racing was. One of the few Etruscan words given by the Greek lexicographer, Hesychius, is the word for horse.²¹⁶

In the Tomba delle Olimpiadi, the driver has the reins tied together with a knot at the end (Figure 107). The race is between four, two-horse chariots. The artist has shown the four chariots involved in a continuous pattern of action. The leading driver turns around quickly to catch a glimpse of his rivals. The horses are painted in such a manner that they show the excitement of the race. Two chariots behind the leader are making a strenuous attempt to catch him. The fourth driver has crashed and hurled himself through the air, while one of the horses has fallen and is tangled in the harness and reins (Figure 108). The drivers are naked except for a short-sleeved, loose-fitting shirt that covers the upper part of the body. Each driver holds a small whip in his right hand and the reins in his left. Heurgon indicates that three women are watching the race and have put up their hands to cover their heads and are screaming with fright.²¹⁷

Also in the Tomba del Poggio al Moro another spill during a chariot race is shown (Figure 109). The middle pair has broken the shaft and kicked the chariot high into the air.²¹⁸ The driver, still holding the reins and whip, is doing a somersault over the horses' heads.

²¹⁶F. Poulsen. op. cit., p. 16.

²¹⁷J. Heurgon. op. cit., p. 206.

²¹⁸G. Dennis. Vol. II. op. cit., p. 342.

The tails of the horses are usually free but in the Tomba Francisca Guistiniani they are knotted or clubbed.²¹⁹ In the Tomba del Colle Casuccini there is a race of three chariots (Figure 110). The drivers are dressed in white skull caps and short-sleeved tunics, longer in length than those in Tomba delle Olimpiadi. The reins, unlike those in the Tomba delle Olimpiadi, are tied around the waist of the driver. On each side of the chariot is a tall paddle-like object which frequently appears in scenes of chariot racing. Dennis believes the purpose of these paddle-like objects is "to mark the goal in the circus," but others think it might be used to outline the course of the race.²²⁰ The same object also appears in the Tomba del Letto Funebre. In this tomb blue paddles on a long red stem probably indicate the spina of the hippodrome.²²¹

The Tomba delle Bighe shows a series of incidents before the race commences.²²² It starts with the harnessing of two horses to a chariot (Figure 111), and ends with a parade in front of the spectators (Figure 112). The paintings again depict the reins tied around the waist of the driver. The horses have broad bands about their necks by which they are attached to the chariot pole. The Tomba del Morente shows the earlier preparation with the lassoing of a horse.²²³

²¹⁹ Ibid., Vol. I, p. 371.

²²⁰ Ibid., Vol. II, p. 321.

²²¹ Ibid., Vol. I, p. 317.

²²² M. Johnstone. op. cit., p. 27.

²²³ F. Poulsen. op. cit., p. 24.

The Tomba della Scimmia shows the finish of a race with three chariots.²²⁴ A judge is standing at the goal line. He apparently is ready to give a palm branch to the victor. Bundles lie under the horse's feet and may indicate skins of oil, which Dennis believes are the usual prizes for ancient chariot races. Some think that the bundles are obstacles in the course of the race.²²⁵ A boy appears to be letting a dog loose to make the chariots swerve from the course.

A cista has one of its legs modelled so as to depict a three horse chariot, apparently running over a man (Figure 113). The driver has the reins wrapped around his waist and wears a short-sleeved tunic with a skull cap, similar to Tomba del Colle Casuccini. A fragment of a stone column depicts a three-horse chariot race (Figure 114). The drivers have the reins attached around their waist and hold a small whip in their hand. The same type of paddle-like objects are evident in the race. They seem to form the boundary of the race course. Another terracotta relief shows a chariot race of three chariots (Figure 115).²²⁶ The second chariot driver turns to look at the chariot behind him.

Plutarch writes about a chariot race in which the prize was a garland placed on the winner's head.

When Tarquin was still king, and had all but completed the temple of Jupiter Capitolinus, either in consequence of an

²²⁴G. Dennis. Vol. II., op. cit., p. 331.

²²⁵Ibid., p. 342.

²²⁶P.J. Riis. An Introduction to Etruscan Art. (Copenhagen: Munksgaard, 1953), p. 63.

oracle, or else of his own good pleasure, he commissioned certain Tuscan craftsmen of Veii to place upon its roof a chariot terracotta. Soon after he was driven from the throne. . . . When the Romans asked for it, they were told that it belonged to the Tarquins not to those who had expelled the Tarquins. But a few days afterwards, there were chariot races at Veii. Here the usual exciting spectacles were witnessed, but when the charioteer, with his garland on his head, was quietly driving his victorious chariot out of the race-course, his horses took a sudden fright, upon no apparent occasion, but either by some divine orderings or by merest chance, and dashed off at the top of their speed towards Rome, charioteer and all.²²⁸

Evidence of two- or four-horse chariots is scanty. An early terracotta chariot is depicted with two horses (Figure 116). An amphora appears to have a four-horse chariot around an end post, as if it were a turning point (Figure 117). A dog is also evident at this goal.

HUNTING AND FISHING

Hunting and fishing seem to have been more than just a necessity for survival. Having many slaves to look after the food needs, the Etruscan noble probably hunted and fished for his own pleasure. Hunting is portrayed in many tombs and cinerary urns but fishing is only depicted on the walls of the Tomba della Caccia e della Pesca.

Of the many hunting scenes, the Tomba della Scrofa Nera,

²²⁸Plutarch. "Publicola," Plutarch's Lives. XII. trans. B. Perrin. (Loeb Classical Library: London: William Heinemann Ltd. Vol. I, 1914), p. 535.



Figure 107.



Figure 108.



Figure 109.



Figure 110.

FIGURE 107.

Description: Chariot race.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Olimpiadi.

Reproductions: Bartoccini, R., Lerici, C.M., and Moretti, M.

La Tomba Delle Olimpiadi.

Lerici, C.M. Nuove Testimonianze Dell'Arte
e Della Civiltà Etrusca. p. 81.

FIGURE 108.

Description: Chariot spill.

Date: 530-520 B.C.

Original Location: Tarquinii, Tomba delle Olimpiadi.

Reproductions: Bartoccini, R., Lerici, C.M., and Moretti, M.

La Tomba Delle Olimpiadi.

Lerici, C.M. Nuove Testimonianze Dell'Arte
e Della Civiltà Etrusca. p. 83.

FIGURE 109.

Description: Chariot spill.

Date: 490-480 B.C.

Original Location: Chiusi, Tomba Poggio al Moro.

Reproductions: Andreotti, G. Sport Ed Arte. Fig. 221.

FIGURE 110.

Description: Chariot race.

Date: 500-490 B.C.

Original Location: Chiusi, Tomba del Colle Casuccini.

Reproductions: Stutzer, H.A. Aus der Fruhzeit Italiens:
Die Etrusker. Ill. 35.

FIGURE 111.

Description: Harnessing of chariot.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.
Fig. 75.

Swindler, M.A. Ancient Painting. Ill. 404b.

Weege, F. Etruskische Malerei.

FIGURE 112.

Description: Parade of chariots.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.
Fig. 75.

Weege, F. Etruskische Malerei.



Figure 111.



Figure 113.

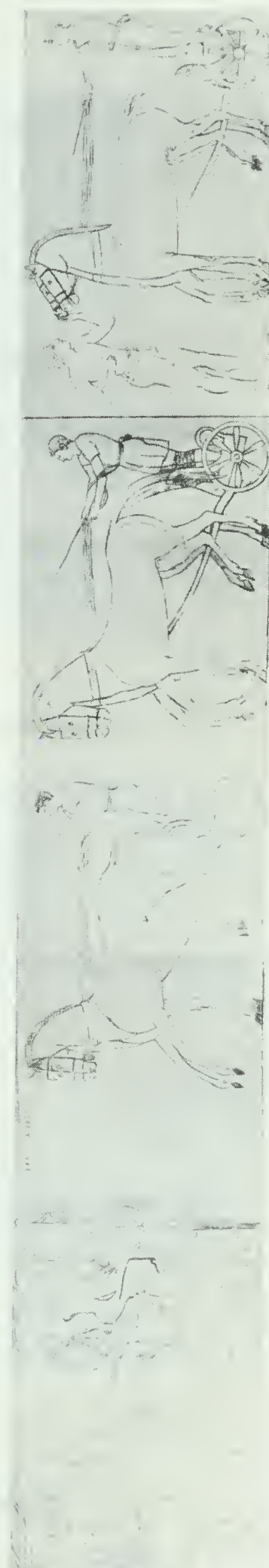


Figure 112.

FIGURE 113.

Description: Three horse chariot riding over the body of a man.

Date: IV century B.C.

Original Location: Palestrina.

Present Location: London, British Museum.

Reproductions: The British Museum. Bronze 649.

Heurgon, H. Daily Life of the Etruscans. Ill.12.

FIGURE 114.

Description: Fragment showing a race of three horse chariots.

Date: About 470 B.C.

Original Location: Chiusi.

Present Location: Palermo, National Museum (Casuccini
Collection).

Reproductions: Bloch, R. Etruscan Art. Ill. 34.

Bloch, R. The Etruscans. Pl. 52.

Giglioli, G.Q. L'Arte Etrusca. Tav. CXLVIII, #2.

FIGURE 115.

Description: Three horse chariot race.

Original Location: Velletri.

Reproductions: Riis, P.J. An Introduction to Etruscan Art.
Fig. 48.

FIGURE 116.

Description: Terracotta statue.

Date: VI century B.C.

Present Location: Florence, Archaeological Museum.

Reproductions: Andreotti, G. Sport Ed Arte. Fig. 225.



Figure 114.



Figure 115.



Figure 116.



Figure 117.

FIGURE 117.

DESCRIPTION: Amphora showing four horse chariot turning
around a pole.

Date: Late sixth century B.C.

Present Location: British Museum.

Reproductions: Beazley, J.D. Etruscan Vase Painting.

Pl. II.

according to Dennis, shows exciting realism.²²⁹ Hunters are shown chasing a sow with the aid of dogs. In the pediment of the Tomba della Caccia e della Pesca, two horsemen are followed by a slave bringing in the game on a pole across his shoulders and a peasant is shown with numerous dogs. Two of the dogs have caught the scent of a hare in the right hand corner (Figure 118).²³⁰ The Tomba Francesca Giustiniani pictures two men encountering some animal, behind are two bay horses from which they have dismounted.

In the Tomba Quericola, hunting equipment for a boar hunt seems to have included the spear, dogs and a net.²³² Here a boar is brought to bay by dogs. Men on foot and horseback are coming to the attack. The nets are also being brought up to capture the animal. Aelian wrote:

There is an Etruscan story current which says that the wild boars and the stags in that country are caught by using nets and hounds, as in the usual manner of hunting, but that music plays a part, and even the larger part, in the struggle. And how this happens I will now relate. They set

²²⁹G. Dennis. Vol. I. op. cit., p. 396.

²³⁰R.R. Holloway. "Conventions of Etruscan Painting in the Tomb of Hunting and Fishing at Tarquinii," American Journal of Archaeology. (Concord: Rumford Press, Vol. 69, 1965) p. 341.

²³¹G. Dennis. Vol. I. op. cit., p. 371.

²³²Ibid., p. 308.

the nets and other gear that ensnare
the animals in a circle,²³³

At times, according to Aelian, a flutist is used to capture
the animals.

. . . and a man proficient on the pipes stand
there and tries his utmost to play a rather
soft tune, avoiding any shriller note, but
playing the sweetest melodies possible. The
quiet and the stillness easily carry the
sound abroad; and the music streams up to
the heights and into the ravines and thickets
in a word into every lair and resting-place
of these animals. Now at first when the sound
penetrates to their ears it strikes them with
terror and fills them with dread, and then an
unalloyed and irresistible delight in the
music takes hold of them, and they are so
beguiled as to forget about their offspring
and their homes. And yet wild beasts do not
care to wander away from their native haunts.
But little by little these creatures in Etruria
are attracted as though by some persuasive spell,
and beneath the wizardry of the music they come
and fall into the snares, overpowered by the
melody.²³⁴

Again this reference shows the use of the flute in Etruscan
life. The Certosa situla also depicts a net and dogs being
used in the hunt.²³⁵ A hunter is driving a hare into a net
and two men carry a stag tied to a pole. Also on the Corsini
throne men armed with bows and arrows and dogs seem to be
attacking a large wild boar (Figure 119). A bronze chariot
moulding pictures men hunting a wild boar with the aid of
dogs (Figure 120).

In the hunt, perhaps leopards were used (Figure 121).

²³³ Aelian. On the Nature and Characteristics of Animals.
XXI:46. trans. A.F. Scholfield. (Loeb Classical Library:
London: William Heinemann Ltd., Vol. III, 1959), p. 73.

²³⁴ Ibid.

²³⁵ H.H. Scullard. op. cit., p. 67.

they are pictured in Tomba dei Leopardi and Tomba del Triclinio (Figure 122). The leopards seem to have been imported and trained for hunting. In earlier paintings these animals are often depicted in the pediment decoration. In Tomba del Triclinio three leopards are depicted in the main scene and two in the south pediment. Two are represented as cubs.²³⁶ Perhaps, and most likely, the cubs were brought over and then trained. Slings were also used to hit flying birds. This is seen in the Tomba della Caccia e della Pesca (Figure 123).

Game preserves may have been popular in Etruscan times, for at the end of the Republic, Q. Fulvius Lippinus owned a preserve of ten hectares.²³⁷ It was located near Tarquinii and flourished with hares, deer and wild sheep. Varro also knew of bigger preserves in the region of Statonia.²³⁸

Fishing is seen in two pictures from the Tomba della Caccia e della Pesca. One scene had men in a boat at sea. One man has a line in the water (Figure 124). This line may be part of a net or it may have a hook on the end of it. In another scene a man, again in a boat, is using a trident to try and either spear a fish or some ducks (Figure 125).

Being a sea nation, the Etruscans must have fished in the open sea. An indirect reference came from Aelian who wrote:

The pursuit of the Tunny is commonly designated as 'big fishing,' by the people of Italy and Sicily, and the places in which they are in the habit of storing

²³⁶P. Duell. op. cit., p. 25.

²³⁷J. Heurgon. op. cit., p. 119.

²³⁸Ibid.

their huge nets and other fishing gear are called 'big fishing tackle stores,' for they wish henceforward to segregate the huge Tunny into the class of 'big fishes' and I learn that the Celts and the people of Massalia and all those in Liguria catch Tunny with hooks; but these must be made of iron and of great size and stout. So much for these the Tunnies in addition to what I have already said earlier on.²³⁹

The Etruscans may have had a lot to do with the making of the huge iron hooks. A place like Populonia was one of "the most important iron centers of the ancient world."²⁴⁰ Strabo, when talking about Populonia mentions that ". . . beneath the promontory there is a place for watching the tunny-fish."²⁴¹ Columella refers to fish ponds that were stocked with fish from the sea:

The country-bred descendents of Romulus and Numa of old prided themselves greatly on the fact that, if life on the farm were comparable with that in the town, it did not fall short of it in abundance of any kind; they, therefore, not only stocked the fish-ponds which they had themselves constructed, but also filled the lakes which nature had formed, with fish-spawn brought from the sea. Hence the Veline and Sabatine lakes, also the Volsinian and Ciminian lakes produced basse and gilt-head, and all the fishes to be found anywhere which can live in fresh water.²⁴²

²³⁹Aelian. XIII. 16. op. cit., p. 107.

²⁴⁰M. Pallottino. The Etruscans. (Montreal: Penguin Books Canada Ltd., 1955), p. 121.

²⁴¹Strabo. Geography. 5.26. trans. H.L. Jones. (Loeb Classical Library: London: William Heinemann Ltd., Vol. II, 1960), p. 355.

²⁴²L.J.M. Columella. On Agriculture. VIII.xvi.2. trans. E.S. Forster and E.H. Heffner. (Loeb Classical Library: London: William Heinemann Ltd., Vol. II, 1954), p. 401.

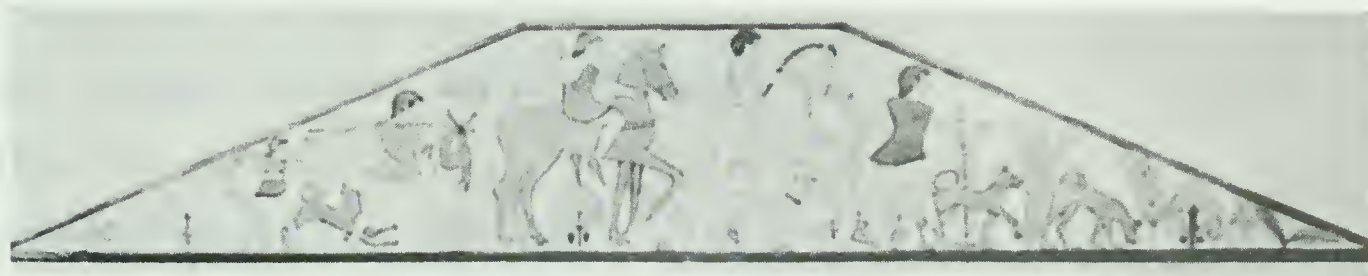


Figure 118.

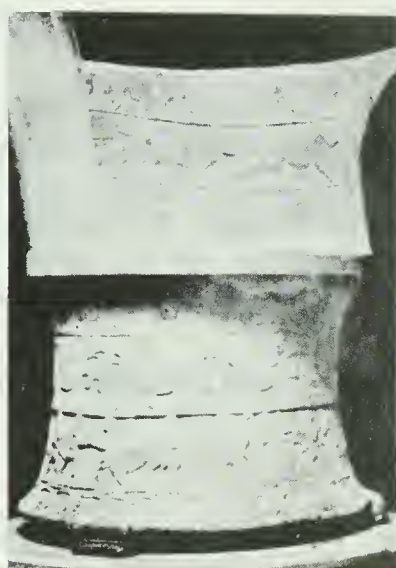


Figure 119.



Figure 120.

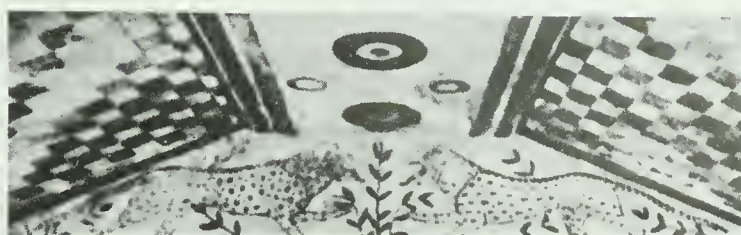


Figure 121.

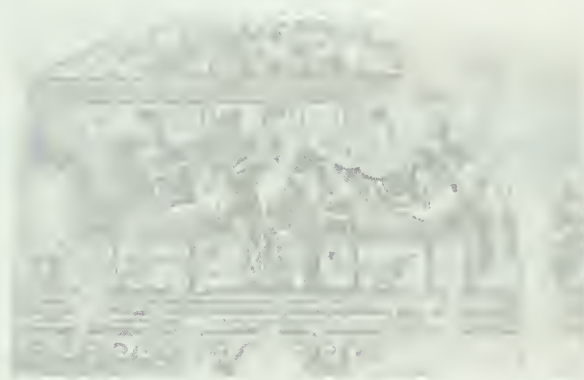


Figure 122.

FIGURE 118.

Description: Return from the hunt.

Date: 520-510 B.C.

Original Location: Tarquinii, Tomba della Caccia e della Pesca.

Reproductions: Weege, F. Etruskische Malerei.

FIGURE 119.

Description: Hunting of wild boar.

Date: IV century B.C.

Present Location: Rome, Corsini Gallery.

Reproductions: Heurgon, H. Daily Life of the Etruscans.
Ill. 8.

FIGURE 120.

Description: Hunting.

Date: Mid-sixth century B.C.

Original Location: Castel S. Mariano.

Present Location: Munich.

Reproductions: Pallottino, M. Art of the Etruscans.
Pl. 50.

Poulsen, V. Etruscan Culture, Land and People.
Fig. 386.

FIGURE 121.

Description: Hunting leopards.

Date: 490-480 B.C.

Original Location: Tarquinii, Tomba dei Leopardi.

Reproductions: Heurgon, J. The Daily Life of the Etruscans.

Ill. 37.

FIGURE 122.

Description: Banquet scene showing hunting leopard.

Date: 480-470 B.C.

Original Location: Tarquinii, Tomba del Triclinio.

Reproductions: Duell, P. Memoirs of the American Academy
in Rome.

FIGURE 123.

Description: Hunting with a sling.

Date: 520-510 B.C.

Original Location: Tarquinii, Tomba della Caccia e della Pesca.

Reproductions: Scullard, H.H. The Etruscan Cities and Rome.

Ill. 9.

FIGURE 124.

Description: Fishing with a line.

Date: 520-510 B.C.

Original Location: Tarquinii, Tomba della Caccia e della Pesca.

Reproductions: Bloch, R. Etruscan Art. Ill. 81.

Scullard, H.H. The Etruscan Cities and Rome.

Ill. 9.



Figure 123.



Figure 124.



Figure 125.

FIGURE 125.

Description: Fishing with a trident.

Date: 520-510 B.C.

Original Location: Tarquinii, Tomba della Caccia e della
Pesca.

Reproductions: Swindler, M.H. Ancient Painting. Ill. 396.

ACROBATICS

In the Tomba della Scimmia there is a fresco of a girl dancing on a raised platform to the sound of a double flute (Figure 50). She has a large candelabrum balanced on her head. She seems to be dancing in front of a judge or priestess. Another acrobatic dancer is seen in the Tomba dei Giocolieri (Figure 51). She is also dancing to the sound of a double flute. A man seems to be presenting her with a round object and a spectator sits watching the performance. Many candelabra show dancers or just people balancing objects on their heads. Some are even balancing themselves on an object as well as balancing objects on their head (Figure 126).

The Tomba del Poggio al Moro depicts a boy who has somersaulted into the air (Figure 127).²⁴³ A man on one knee, is about to catch him or give him support by turning his neck. The strange part of the scene is that the boy seems to have jumped off some kind of springboard. Micali calls this game "il salto del cavalletto."²⁴⁴ Other gymnastic routines are seen on cinerary urns where athletes are doing back-arches (Figure 128). Also, in the Zurich jewellery collection, dated from the first half of the seventh century, is a pendant showing a girl doing a back-arch.²⁴⁵

A diver is seen in the Tomba della Caccia e della Pesca (Figure 129). He is in perfect form as he dives towards the

²⁴³G. Dennis. Vol. II. op. cit., p. 343.

²⁴⁴Ibid.

²⁴⁵C. Diem. op. cit., p. 283.

water. The artist has portrayed the action exactly when the diver is in mid-flight. The diver has jumped off a huge rock or cliff. Another diver is seen following him up the rock or cliff. Three fishermen in a boat are intent on watching what is going on. Also a bronze statue was found depicting a diver about to enter the water from the edge (Figure 130).

Dwarfs are seen in many of the tombs. They are thought by many to be acrobats or gymnasts. In the Tomba della Scimmia a black bearded dwarf is apparently being dragged forward by another athlete. Dennis believed the purpose of this is that the dwarf can instruct the athlete in gymnastics.²⁴⁶ Both the dwarf and the athlete wear knee pads (Figure 131). This same scene is depicted on an amphora but Beazley classifies them as spectators.²⁴⁷ In the Tomba del Pulcinella, Brizio described the man with the long pole as a gymnastic instructor.²⁴⁸ He is supposed to be teaching his pupils how to leap.

GAMES

The game of dice seems to have been very prominent in Etruscan life. The earliest evidence comes from Herodotus who described the Etruscans before they were to have left Lydia. Herodotus wrote:

For a while the Lydians bore this with what patience they could; presently, when there was not abatement of the famine, they sought for remedies, and divers plans were devised by divers men. Then

²⁴⁶G. Dennis. Vol. II. op. cit., p. 333.

²⁴⁷J.D. Beazley. op. cit., p. 2.

²⁴⁸G. Dennis. Vol. I., op. cit., p. 376.



Figure 127.



Figure 126.



Figure 128.

FIGURE 126.

Description: Acrobat balancing objects while on a wagon.

Date: 510 B.C.

Present Location: Paris, Louvre Museum.

Reproductions: Pallottino, M. Etruscan Art. Pl. 69.

FIGURE 127.

Description: Acrobats.

Date: 490-480 B.C.

Original Location: Chiusi, Tomba del Poggio al Moro.

Reproductions: Diem, C. Weltgeschichte des Sports und der
Leibeserziehung. Pl. 176.

FIGURE 128.

Description: Athlete doing a back-arch

Date: IV century B.C.

Present Location: Rome, Villa Giulia Museum.

Reproductions: Andreotti, G. Sport Ed Arte. Fig. 35.



Figure 129.



Figure 130.



Figure 131.

FIGURE 129.

Description: Diving from a rock.

Date: 520-510 B.C.

Original Location: Tarquinii, Tomba della Caccia e
della Pesca.

Reproductions: Pallottino, M. Etruscan Painting. P. 50.

Swindler, M.H. Ancient Painting. Ill. 396.

FIGURE 130.

Description: Bronze, diver.

Date: Early fifth century B.C.

Original Location: Perugia.

Present Location: Munich.

Reproductions: Pallottino, M. Art of the Etruscans. Pl. 75.

FIGURE 131.

Description: Gymnasts.

Date: 480-470 B.C.

Original Location: Chiusi, Tomba della Scimmia.

Reproductions: Swindler, M.H. Ancient Painting.

Ill. 413.

it was that they invented the games of dice and knuckle-bones and ball, and all other forms of pastimes except only draughts, which the Lydians do not claim to have discovered.²⁴⁹

Livy writes about dice being used in bringing about a decision:

During the term of these magistrates, Fidenae, a Roman colony, revolted to Lars Tolumnius and the Veientes. To their defection they added a worse crime, for when Gaius Fulcinius, Cloelius Tullus, Spurius Antius, and Lucius Roscias, Roman envoys, came to inquire the reason of this new policy, at the command of Tolumnius they put them to death. Some persons seek to palliate the king's act, saying that an ambiguous expression of his, upon a lucky throw of dice, which made him seem to order them to kill the envoys, was heard by the Fidenates and was responsible for the men's death.²⁵⁰

Dice are found frequently in the tombs, but wall paintings of the game in the process of being played are rare. There are many vase paintings depicting the game being played but these are Greek or Greek imitation. The Tomba della Iscrizioni, according to Dennis, pictured two men with a table between them.²⁵¹ It seems as if they are throwing dice; however, no dice remain visible.

Among the dice that have been found, a unique pair stand out. A pair of ivory dice found at Vulci are inscribed with

²⁴⁹Herodotus. I: 94. op. cit., p. 123.

²⁵⁰Livy. IV. xvii. trans. B.O. Foster. (Loeb Classical Library: London: William Heinemann Ltd., Vol. II, 1953) p. 313.

²⁵¹G. Dennis. Vol. I. op. cit., p. 364.

words instead of dots (Figure 132).²⁵⁴ The words thu, huth, ci, sa, mach, and zal were found on the dice. The problem now is to try to arrange them according to the numerals.

The conventional form was:

1 = thu

2 = zal

3 = ci

4 = sa

5 = mach

6 = huth ²⁵³

This order was derived from the modern method of numbering dice. In modern dice each of the two opposite sides add up to seven. Therefore, the sides of the dice according to the conventional theory would look like this:

1

4 5 3

6

2

Mayani disagrees with that conclusion, and changed the numbering to the following:

²⁵²E. Richardson. op. cit., p. 218.

²⁵³Z. Mayani. The Etruscans Begin to Speak. (London: Souvenir Press, 1962), p. 71.

1 = mach
 2 = thu
 3 = ci
 4 = huth
 5 = sa
 6 = zal ²⁵⁴

The sides of the dice would then look like this:

2
 5 1 3
 4
 6

The only position Mayan¹ agrees with is the number three position. He discards the conventional theory because of its disagreement with his Albanian derivatives.²⁵⁵

Another pair of dice, the dice of Autun, have been found with the following Etruscan words inscribed upon them:

i va est urti calus volote ²⁵⁶

Again the trouble arises with the order system. Ladies of high aristocratic families are frequently buried with one or more pairs of dice. In the Tomba Regolini Golassi an Etruscan woman, named Larthia, had five dice buried with her.²⁵⁷

²⁵⁴Ibid., p. 83.

²⁵⁵Ibid.

²⁵⁶Ibid., p. 69.

²⁵⁷E. Richardson. op. cit., p. 53.

In Tomba della Scimmia, a purse belongs in the scene with a man and child who seem to be playing together. Stutzer calls this game the "giuoco della borsa" or "play of the purse."²⁵⁸ This is the only mention of this game.

Another game is playing of kottabos. A tall vertical rod has a little shallow dish balanced on top of it. Banqueters would try to strike the dish and knock it off the rod by throwing wine drops from their cups. This game was supposedly invented in Sicily and played in Greece for centuries. Many kottabos stands have been found in Etruria and Greece, but none of the Greek stands have a decorative figure on top.²⁵⁹ In the Archaeological Museum in Florence a relief of the game of kottabos is seen.²⁶⁰ The game is on one side of a sarcophagus from Tarquinia, dating from the fourth century B.C. It pictures a husband and wife playing the game. The game is being played in the underworld, as indicated by the winged Lasa, an Etruscan goddess of death. According to Vaughan another variation of the game was to flip wine drops into a kottabos stand that had many bronze cups in its arms.²⁶¹ The winner was the person who succeeded in flipping wine into a whole set of cups. Richardson has still another variation of the game.²⁶² The banqueter tries to flip the last drops

²⁵⁸H.A. Stutzer. op. cit., p. 36.

²⁵⁹E. Hill. op. cit., p. 475.

²⁶⁰A.G. Vaughan. op. cit., p. 35.

²⁶¹Ibid.

²⁶²E. Richardson. op. cit., p. 136.

of wine from his cup and tries to hit the saucer and make it fall off and clang against a second disc fastened half-way down the shaft.

The game of ascolia is seen in the Tomba del Poggio al Moro (Figure 133). Two men are trying to leap on a vase, over which one is stumbling. Dennis wrote:

This was an amusement also of the Athenians and it was of Bacchic character, for the goat whose skin furnished the sport had previously been sacrificed to the jolly god. The skin became the prize of him who succeeded in keeping his footing on it.²⁶³

Virgil also wrote about the game:

For no other crime is it that a goat is slain to Baccus at every altar, and the olden plays enter on the stage; for this the sons of Theseus set up prizes for wit in their villages and at the crossways, and gaily danced in the soft meadows on oiled goat-skins.²⁶⁴

A game board is shown in the Tomba dei Rilievi. This is not a painting but a relief on a pillar to the right of the entrance (Figure 134).²⁶⁵ The game-board is a large rectangular tray on a large hook. The sides are raised and the frame is moulded. On one of the short sides and on one of the long sides are two different handles. The board is divided into eleven horizontal lines of equal distance apart,

²⁶³G. Dennis. Vol. II. op. cit., p. 342.

²⁶⁴Virgil. Georgics. II: 384. op. cit., p. 143.

²⁶⁵A. Stenico. "Studi Interpretavi Sulla - Tomba dei Rilievi - Di Cerventerì." Studi Etruschi. trans. M. Hermansen. (Frieze: Leo S. Olschki Editore, Vol. XXIII, (Serre II), 1954), p. 201.

dividing the game board into twelve parts. A purse hangs above the board from a rod held by a leather strap. Heurgon calls the game tabula lusoria.²⁶⁶

Stenico, by comparing the board in the Tomba dei Rilievi with a game board found on the back of an Etruscan mirror, believes the two boards are similar.²⁶⁷ On the mirror, Achilles and Ajax are depicted playing on a board that rests on their knees (Figure 135).²⁶⁸ The surface of the board is composed of seven parallel lines forming eight zones. The lines end in circles at both ends. In the third and fourth zones, from the right, are two small objects. They may be dice, but are probably pawns. The board has a frame, as indicated by the two sides, and has two handles. Both boards are alike in that they both have similar handles and zones. The purse in the Tomba dei Rilievi is probably too big for just two dice and Stenico, from this inference, believes that it must be a game played with pawns.²⁶⁴

Still another mirror with a similar board was found in Palestrina.²⁷⁰ It dates from the third or second century B.C. It has engraved on it a scene similar to that on the other mirror. However, the players are not heroes but lovers. The board is divided by twelve lines. It is on a regular table

²⁶⁶J. Heurgon. op. cit., p. 168.

²⁶⁷A. Stenico. op. cit., p. 203.

²⁶⁸Ibid., p. 205.

²⁶⁹Ibid., p. 206.

²⁷⁰Ibid.

with four legs.²⁷¹ The game may have been similar but the board was different and larger.

Engraved on a bronze mirror is a half naked woman who is sitting down. She seems to be spinning a top of some sort on the back of her hand. Also, another woman seems to be handing a ball to a young winged spirit. The spirit perhaps indicates that the scene is in the underworld (Figure 136). An amphora shows a man climbing a greased pole during the funeral games (Figure 64).²⁷² Whether this is a game or not is hard to decide upon. The British Museum has a bronze statue of an athlete holding a ball (Figure 137 and 138). Another bronze statue seems to be throwing a ball shaped like a football (Figure 139).

EXERCISE

Exercising with dumb-bells or halteres is seen in the Tomba del Colle Casuccini (Figure 52).²⁷³ In the Tomba delle Bighe, on the center wall, an athlete is seen warming up his limbs or anointing himself with oil before competing (Figure 104).²⁷⁴ Another athlete is shown loosening up by massaging his raised left knee with both hands (Figure 65). Still another athlete is massaging his left arm (Figure 140). Strygils were used by the athletes to take off the oil, sand

²⁷¹Ibid., p. 207.

²⁷²J.D. Beazley. op. cit., p. 2.

²⁷³G. Dennis. Vol. II. op. cit., p. 324.

²⁷⁴R. Passamonti. op. cit., p. 71.



Figure 132.

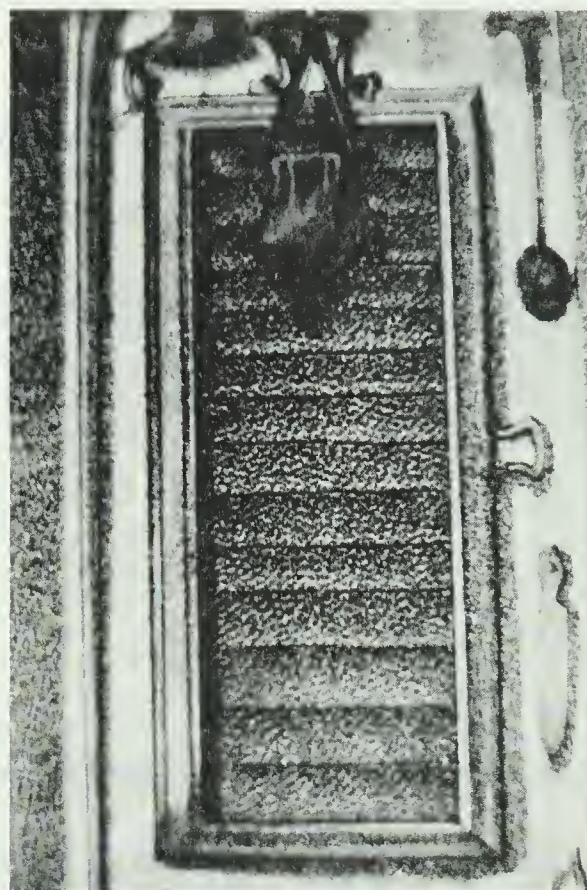


Figure 134.



Figure 133.



Figure 135.

FIGURE 132.

Description: Dice showing words instead of dots.

Original Location: Vulci.

Reproductions: Mayani, Z. The Etruscans Begin to Speak.
p. 80.

FIGURE 133.

Description: Game of ascolia.

Date: 490-480 B.C.

Original Location: Chiusi, Tomba del Poggio al Moro.

Reproductions: Diem, C. Weltgeschichte des Sports und der
Leibeserziehung. Pl. 174.

FIGURE 134.

Description: Game-board.

Original Location: Tomba dei Rilievi.

Reproductions: Martha, J. L'Art Etrusque.

FIGURE 135.

Description: Achilles and Ajax playing a game.

Date: Fourth century B.C.

Present Location: Milano, Sambon Collection.

Reproductions: Gerhard, E., Klugemann, A., and Korte, G.,
Etruskische Spiegel. Pl. 109.

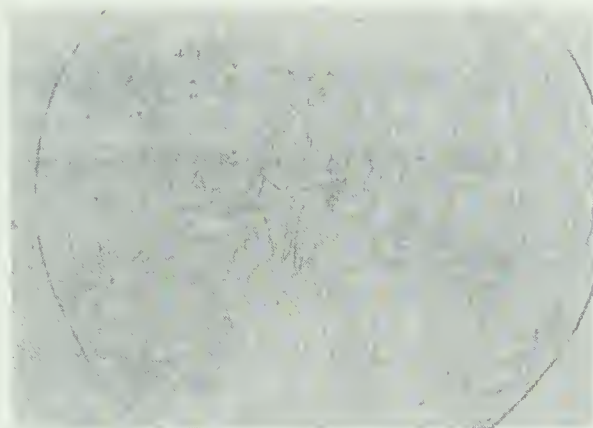


Figure 136.

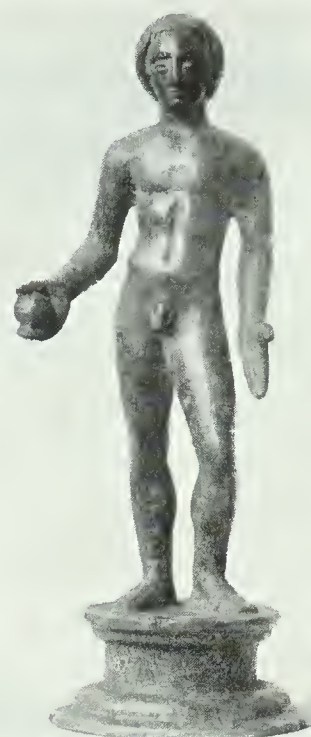


Figure 138.



Figure 137



Figure 139.

FIGURE 136.

Description: Spinning a top and giving a ball to a spirit.

Reproductions: Gerhard, E., Klugemann, A., and Korte, G.,

Etruskische Spiegel.

FIGURE 137.

Description: Boy with a ball.

Date: About 470 B.C.

Present Location: London, British Museum.

Reproductions: The British Museum, Bronze 500.

FIGURE 138.

Description: Youth holding a ball.

Date: Fourth century B.C.

Present Location: London, British Museum.

Reproductions: The British Museum, Bronze 687.

FIGURE 139.

Description: Throwing of the stone.

Date: V century B.C.

Present Location: Bologna, Civic Museum.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.

Ill. 23.

Andreotti, G. Sport Ed Arte. Fig. 29.

and perspiration that had accumulated on the body. The curved part of the instrument is hollow-shaped to hold oil or to allow the grease, scraped from the body, to run off (Figure 141).²⁷⁵ On the mirror, showing the long jumper, an athlete walks by with a strygil in his hand (Figure 68). A woman, who is in actuality the handle of a strygil, holds a strygil in her hand (Figure 142). Another statue depicts an athlete scraping himself with a strygil (Figure 143).

SPECTATORS AND STANDS

A unique subject in the paintings, Etruscans shown sitting in the stands, is seen best in the Tomba delle Bighe. The stands are low, erected on wooden posts, and roofed with boards, out of a typical Etruscan, not Greek, feeling for enclosure. Chairs without arms or backs, stood on the platforms. Fastened to a wooden frame was a red curtain presumably to shelter the spectators against the sun.²⁷⁶ The stands are in sharp contrast to the bare hillsides and open bleachers from which the Greeks watched their dramatic and athletic contests.

The stands, in the Tomba delle Bighe, are shown in four brief parts. Pallottino thinks this is done to indicate a cross-section of the arena or area where the athletic events took place.²⁷⁷ On the left wall is a stand with seven

²⁷⁵G. Dennis. Vol. I. op. cit., p. 408.

²⁷⁶C. Diem. op. cit., p. 285.

²⁷⁷M. Pallottino. op. cit., p. 217.



Figure 140.



Figure 141.

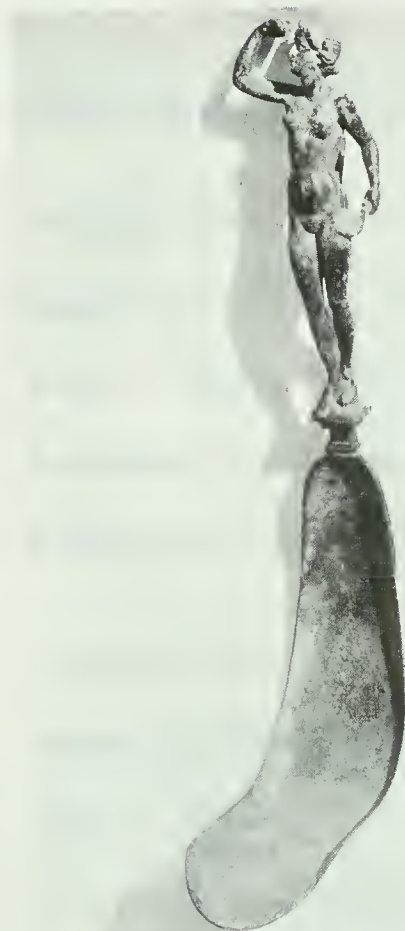


Figure 142.



Figure 143.

FIGURE 140.

Description: Exercise.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Gardiner, E.N. Athletics of the Ancient World.

Ill. 75.

Weege, F. Etruskische Malerei.

FIGURE 141.

Description: Strygils.

Original Location: Palestrina.

Present Location: Rome, Villa Giulia Museum (Barberinii
Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CCCVIII.

FIGURE 142.

Description: A strygil.

Date: About 300 B.C.

Present Location: London, British Museum.

Reproductions: Heurgon, H. Daily Life of the Etruscans. Pl. 5.

FIGURE 143.

Description: Athlete scraping himself with a strygil.

Date: About 500 B.C.

Original Location: Arezzo.

Present Location: London, British Museum.

Reproductions: The British Museum. Bronze 1907-10-20.2.

spectators (Figure 144). The most prominent spectator is the matron or priestess. Under the stands, two athletes and two instructors are stretched out on the ground. The center wall contains another stand with seven spectators (Figure 145, and on the right wall is a stand with nine spectators (Figure 146). Another wall contains a stand of seven more spectators (Figure 147). The spectators show a lively interest in the games. This is shown by the expressions on their faces. The spectators are dressed while the athletes are naked. This, perhaps, shows that for most events the Etruscans were spectators rather than participants. From these paintings we learn that both men and women, in contrast to the Greek custom, were present at athletic contests.

It is interesting to note the similarity of these stands to Livy's description of those that Lucius Tarquinius Priscus built in Rome. Livy wrote:

It was then that the ground was first marked out for the circus now called Maximus. Places were divided amongst the Fathers and the knights where they might each make seats for themselves; these were called 'rows.' They got their view from seats raised on props to a height of twelve feet from the ground.²⁷⁸

Dionysius of Halicarnassus also mentioned the stands that Tarquinius Priscus built:

Tarquinius also built the Circus Maximus, which lies between the Aventine and Palatine Hills, and was the first to

²⁷⁸Livy. I. xxxv. op. cit., p. 129.

erect covered seats round it on scaffolding (for till then the spectators had stood), the wooden stands being supported by beams. And dividing the places, among thirty curial, he assigned to each curia a particular section, so that every spectator was seated in his proper place.²⁷⁹

Lucius Tarquinius Priscus was an Etruscan who ruled Rome. He would have used the ideas that he got from the Etruscans.²⁸⁰ Therefore, the construction of the Circus Maximus may be based on Etruscan background and this is what some Etruscan arenas may have looked like. Stone amphitheatres were not known until the first century B.C.²⁸¹ This is why no remains of arenas of an earlier date have been found. Until the first century B.C. arenas were probably made of perishable materials and therefore, they would not have lasted:

. . . but if one imagines market-places on festival days with such wood stands built upon all four sides, and these stands curved around at the corners in order that the spectators might see better, one can understand how the shape of the amphitheatre originated.²⁸²

Other evidence of stands comes from a funeral cippus from Chiusi.²⁸³ An awards committee is shown distributing the

²⁷⁹Dionysius of Halicarnassus. III.68,1. op. cit., p. 241.

²⁸⁰A. Alföldi. Early Rome and The Latins. (Ann Arbor: The University of Michigan Press, 1963), p. 201.

²⁸¹F. Poulsen. op. cit., p. 25.

²⁸²Ibid.

²⁸³J. Heurgon. op. cit., p. 208.

awards (Figure 29). The awards are vases which lie below the stands. A matron or priestess is seen on the edge of the stand writing down the names of the victors. The first winner is an armoured dancer and the second is a woman dancing with castanets to the sound of the flute. A buccherio shows spectators sitting on chairs and listening to a flutist play for a boxing match (Figure 80). Part of the frieze found at Velitrae depicts an assembly of spectators (Figure 148). However, Riis believes it to be an assembly of deities.²⁸⁴ Another funeral cippus depicts a meeting of perhaps referees or even spectators (Figure 149). Also, in the Tomba degli Auguri, a spectator is seen waving to a slave to bring over a chair so that he can sit down (Figure 150). The Tomba dei Giocolieri also shows a spectator sitting down, watching an acrobatic dancer (Figure 51). In all these cases the people are sitting on the same type of chair.

Braun believed the woman under the umbrella in Tomba della Scimmia to be a representative of the spectators in general (Figure 50).²⁸⁵ Beazley thinks that the man and the dwarf he is pulling are also spectators (Figure 64). He suggests it is a country man bringing his old father to see the games.²⁸⁶

Another form of arena may have been a tent. Holloway

²⁸⁴P.J. Riis. op. cit., p. 121.

²⁸⁵G. Dennis. Vol. II. op. cit., p. 330.

²⁸⁶J.D. Beazley. op. cit., p. 2.

suggests that the checkerboard pattern on the roof of the tombs is actually a tent to shade the funeral banquet and spectators at the funeral games.²⁸⁷ Also, the striped ceiling could indicate a tent, supported by an elaborately decorated wooden framework, that would be portable and cover the ashes of the dead man.²⁸⁸ In Tomba del Letto Funebre a checkerboard pattern prevails. It has an interior canopy. The hanging edge of this canopy is fastened across the columns behind the funeral bed and is carried along the side walls over the heads of the participants in the funeral banquet. The detail of the edge is the same as that used for the canopy covering the spectators at the funeral games in Tomba delle Bighe.²⁸⁹ The rest of the tomb chamber in the Tomba del Letto Funebre is meant to suggest an open pavilion. Since the pavilion has no wall, activities outside would remain part of the same spacial world as the pavilion itself and the covered banquet area.

²⁸⁷ R.R. Holloway. op. cit., p. 344.

²⁸⁸ Ibid., p. 345.

²⁸⁹ Ibid.



Figure 144.

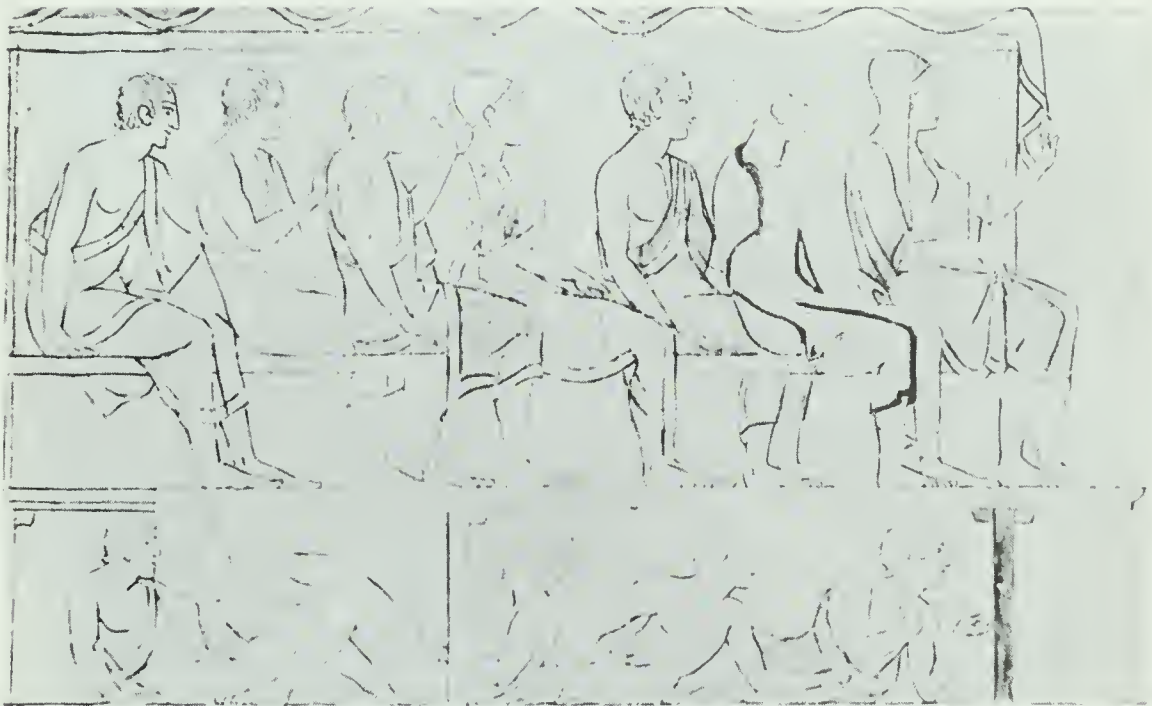


Figure 145.



Figure 146.



Figure 147.

FIGURE 144.

Description: Spectators and stands.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Weege, F. Etruskische Malerei.

FIGURE 145.

Description: Spectators and stand.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Weege, F. Etruskische Malerei.

FIGURE 146.

Description: Stand with nine spectators.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Weege, F. Etruskische Malerei.

FIGURE L47.

Description: Spectators and stand.

Date: 500-490 B.C.

Original Location: Tarquinii, Tomba delle Bighe.

Reproductions: Weege, F. Etruskische Malerei.



Figure 148.



Figure 149.



Figure 150.

FIGURE 148.

Description: Spectators or an assembly of gods.

Date: First half of the VI century B.C.

Original Location: Velletri.

Present Location: Naples, National Museum.

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. XCIX.

 Riis, P.J. An Introduction to Etruscan Art.

 Fig. 114.

FIGURE 149.

Description: Spectators or judges.

Original Location: Chiusi.

Present Location: Palermo, National Museum (Casuccini
Collection).

Reproductions: Giglioli, G.Q. L'Arte Etrusca. Tav. CXLI.

FIGURE 150.

Description: Spectator.

Date: 530 B.C.

Original Location: Tarquinii, Tomba degli Auguri.

Reproductions: Bloch, R. Etruscan Art. Ill. 87.

CHAPTER III

CONCLUSION

The major purpose of this study was to collect art and literary evidence of the physical activities of the Etruscans. The following activities are represented in this civilization: music, dancing, javelin throwing, discus throwing, gladiatorial contests, boxing contests, running events, wrestling contests, jumping contests, horse racing, chariot racing, hunting, fishing, acrobatics, exercise, board games, ascolia, the game of Troy, kottobas, borsa, and the use of tops, balls and dice.

In this study many features of the Etruscan civilization have become apparent. Notable are the following:

1. Most of the athletic events were held during funeral occasions. The athletic events appear to be a means of honouring the deceased. However, there were, in all probability, athletic events other than those held at funerals. The festivals in honour of Voltumna seem to be of a national character similar to those held in Greece.
2. The Etruscans seem to be mostly spectator-oriented. Of the few activities they may have taken part in, horse and chariot racing, hunting, fishing, and dancing, are the most apparent. The athletes appear to be slaves, although probably on a higher social level than other slaves.
3. The Etruscans erected wooden stands to seat the

spectators. This idea seems to have passed down to the Romans through Tarquinius Priscus. Arenas of some kind, probably constructed of a wooden material, seem apparent, especially for chariot races, where a course seems to have been set out.

4. At athletic events both men and women were admitted. At these events women, in many cases, as in Tomba della Scimmia and Tomba delle Bighe, appear to be the individuals in charge or at least those who were being honoured.
5. Gladiatorial contests appear to have been initiated by the Etruscans but not developed. This development occurred in other civilizations; for example, the Roman and the Samnite. The "game of Phersu" is definitely different from the funeral rites of other near-by civilizations.
6. Music and dancing played an important role in the life of an Etruscan. The flute was perhaps the most popular instrument. Acrobatic and armoured dancing also appeared.
7. Actors may have existed in Etruria but they were of a silent nature. The Romans probably developed actors following Greek models.
8. Dice appear to have been popular among the ladies. Pawns of some sort may have been used in the board games. Other games included kottobas, ascolia, and borsa.

9. Boxing, as well as jumping, appear to have been aided by the music of a flute player.
10. There is no direct evidence of swimming but diving was represented. Contact with the sea was a common occurrence for the Etruscans. Therefore, swimming of some sort must have been practised.
11. Evidence of ball games is scanty but balls do appear. The context in which they were used is unknown.
12. Gymnastics seems to have had a place in the physical activities of the Etruscans.
13. The game of Troy was, most likely, an Etruscan game. The Etruscans probably passed it on in some form to the Romans.

In general these inferences can only be made if one remembers the closeness that Etruria had with Greece and Rome. Etruria appears to have been a middle party which transferred Greek knowledge to the Romans until the Romans themselves made contact with Greece. However, Etruria also passed on much of its own knowledge to the Romans. Included in this knowledge was the transferring to the Romans of physical activities unique to the Etruscans.

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APPENDIX A

TOMBS OF CHIUSI

1. Tomba del Colle Casuccini (T. of the Casuccini Hill)
500-490 B.C.
2. Tomba del Poggio al Moro. 490-480 B.C.
3. Tomba della Scimmia (T. of the Monkey) 480-470 B.C.

PHYSICAL ACTIVITY	1	2	3
Dancing	x	x	x
Male			
Female	x	x	x
Acrobatic			x
Armoured	x	x	x
With flute	x	x	x
Music	x	x	x
Bells			
Lyre	x	x	x
Flute	x	x	x
Capistrum			x
Castanet	x		
Trumpet			x
Banquet	x	x	
Hunting			
Sow			
Boar			
Hare			
Leopard			

PHYSICAL ACTIVITY

1 2 3

Hunting Weapons

Spear

Net

Dog

Sling

Fishing

Discus

x

Javelin

x

x

Amentum

x

Long pole

x

Wrestling

x

x

x

Judge

x

x

x

Boxing

x

x

x

With flute

x

With "T"

Himantes

x

x

Running

x

Judge

x

Horse Riding

x

Western

Side saddle

x

Preparation

Chariot

x

x

x

Two horse

x

x

x

Three horse

Preparation

PHYSICAL ACTIVITY	1	2	3
Halteres	x		
Exercise	x		
Jumping			
Acrobats		x	x
Midget		x	x
Diver			
Games		x	
Ascolia		x	
Dice			
Phersu			
Spectator			x

APPENDIX B

TOMBS OF ORVIETO

1. Tomba delle Due Bighe (T. of the Two Chariots).
2. Tomba Golini (Golini Tomb) 340-280 B.C.
3. Tomb of the Seven Chimneys 4th Century B.C.

PHYSICAL ACTIVITY	1	2	3
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Dancing

Male

Female

Acrobatic

Armoured

With flute

Music	x	x	x
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Bells

Lyre	x	x	
------	---	---	--

Flute		x	
-------	--	---	--

Capistrum

Castanet

Trumpet	x		x
---------	---	--	---

Banquet	x	x	
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Hunting

Sow

Boar

Hare

Leopard

PHYSICAL ACTIVITY

1 2 3

Hunting Weapons

Spear

Net

Dog

Sling

Fishing

Discus

Javelin

Amentum

Long pole

Wrestling

Judge

Boxing

With flute

With "T"

Himantes

Running

Judge

Horse Riding

Western

Side saddle

Preparation

Chariots

x x

Two horse

x

Three horse

Preparation

PHYSICAL ACTIVITY

1 2 3

Halteres

Exercise

Jumping

Acrobats

Midget

Diver

Games

Ascolia

Dice

Phersu

Spectator

APPENDIX C

TOMBS OF TARQUINIA

1. Tomba degli Auguri (T. of the Augurs) 530 B.C.
2. Tomba dei Baccanti (T. of the Bacchants) 520-510 B.C.
3. Tomba del Barone (T. of the Baron) 510 B.C.
4. Tomba delle Bighe (T. of the Chariots) 500-490 B.C.
5. Tomba della Caccia e della Pesca (T. of Hunting and Fishing) 520-510 B.C.
6. Tomba Cardarelli.
7. Tomba del Citaredo (T. of the Lyrist) 490-470 B.C.
8. Tomba Francesca Giustiniani (Francesca Giustiniani Tomb) 470-460 B.C.
9. Tomba dei Giocolieri (T. of the Juggler) 520 B.C.
10. Tomba della Iscrizioni (T. of Inscriptions) 530-520 B.C.
11. Tomba delle Leonesse (T. of the Lionesses) 530-520 B.C.
12. Tomba dei Leopardi (T. of the Leopards) 490-480 B.C.
13. Tomba del Letto Funebre (T. of the Funeral Couch)
470-460 B.C.
14. Tomba del Moribondo (Tomb of the Dying Man) 500-490 B.C.
15. Tomba del Morto (T. of the Dead) 530-520 B.C.
16. Tomba delle Olimpiadi (T. of the Olympiad) 530-520 B.C.
17. Tomba d'Orfeo e di Euridice (T. of Orfeus and Euridice)
490-480 B.C.
18. Tomba della Pulcella 470-400 B.C.
19. Tomba del Pulcinella (Punchinello Tomb) 420-400 B.C.
20. Tomba Quericola (T. of the Little Oak) 460-450 B.C.

21. Tomba della Scrofa Nera (T. of the Black Sow).
22. Tomba ai Secondi Archi (T. of the Two Arches) 500-490 B.C.
23. Tomba Senza Nome (T. Without a Name) 490-480 B.C.
24. Tomba del Triclinio (T. of the Triclinium) 480-470 B.C.
25. Tomba dei Vasi Dipinti (T. of the Painted Vases)
510-500 B.C.

PHYSICAL ACTIVITY

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Games	x													
Ascolia														
Dice										x				
Phersu	x													
Spectator	x		x				x							

PHYSICAL ACTIVITY

15 16 17 18 19 20 21 22 23 24 25

Games

Ascolia

Dice

Phersu

x

x

Spectator

B29911